

Edited by A. WALTER KRAMER
Founded in 1898 by JOHN C. FREUND

Opera Reigns in Four American Cities

GOLDEN GATE SERIES LAUNCHED WITH 'RHEINGOLD'

'Die Walküre' Is Second Work of New Season Bringing Ovations for Flagstad, Melchior and Rethberg

Bodansky Is Conductor

Schorr, Meisle, Manski, Doe, Schützendorf, Clemens and Other Metropolitan Artists Greeted in Familiar Wagnerian Roles

SAN FRANCISCO, Nov. 6.

KIRSTEN FLAGSTAD scored a sensational success in her San Francisco debut last night in the role of Brünnhilde in 'Die Walküre,' the second representation of the new opera season which opened at the War Memorial Opera House with a performance of 'Das Rheingold' on Nov. 1. This thirteenth annual opera series is again under the general direction of Gaetano Merola. Artur Bodanzky was conductor for both operas.

Long months of preparation and careful drilling of local singers and orchestra by Mr. Bodanzky's assistants, Karl Riedel and Hermann Weigert, brought about a 'Rheingold' that would have been a credit to any company in the land.

Friedrich Schorr as Wotan was the ever dominant figure. But he had many fine associates. Gustav Schützendorf as Alberich, Alfredo Gandolfi as Donner, Hans Clemens as Loge, Marek Windheim as Mime, Raymond Marlowe as Froh, Chase Baromeo and Douglas Beattie as the giants, Fasolt and Fafner, composed the excellent male portion of the cast.

Dorothee Manski, as Freia, Kathryn Meisle as Erda, and Doris Doe as

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AMERICAN MUSIC GIVEN AT ROCHESTER

ROCHESTER, Nov. 5.—The thirty-eighth concert in the eleventh season of the American Composers Series was presented by Dr. Howard Hanson conducting the Rochester Philharmonic on Oct. 30 at the Eastman Theatre. There was a capacity audience and much cordiality shown.

The program included Roy Harris's Overture, 'When Johnny Comes Marching Home,' William Grant Still's 'Afro-



SIGNING FOR AN ORCHESTRA TOUR

Leopold Stokowski Holds the Contract in His Hand, While Other Signatories for the Philadelphia Orchestra Spring Tour Look On: From the Left, Charles L. Wagner and George Engles, Tour Managers, and E. T. Cunningham, President of the RCA Manufacturing Co., of Which the RCA-Victor Division Is Sponsoring the Tour

'TURANDOT' OPENS NEW ST. LOUIS HALL

Puccini's Last Work Formally Dedicates Massive Con- vention Hall Here

ST. LOUIS, Mo., Nov. 5.—The massive Convention Hall of the Municipal Auditorium, seating over 8,000, was formally dedicated on Oct. 31, with a presentation of Puccini's 'Turandot' by the St. Louis Grand Opera Co., Guy

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CLEVELAND FORCES IN 'ROSENKAVALIER'

Opening Opera of Season Given By Orchestra and Stellar Cast under Rodzinski

CLEVELAND, Nov. 5.—'Der Rosenkavalier' produced by the Cleveland Orchestra under the inspired direction of Artur Rodzinski on Oct. 31 and Nov. 2 and 4, in Severance Hall brought the finest group of operatic artists and the most exciting production seen in this beautiful hall since its opening in 1931.

First praise must go to Dr. Rodzinski for his admirable discernment in assembling a cast of pyramided distinction and for the sheer genius with which he molded the orchestra and the great voices of Lotte Lehmann, Grete Stueckgold, Susanne Fisher, Emanuel List and Julius Huehn into a musical whole of unsurpassed brilliance.

Remembered for her glorious concert in Cleveland two seasons ago and eagerly awaited as the acclaimed Marschallin, Mme. Lehmann carried

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BOITO'S 'MEFISTOFELE' BEGINS CHICAGO LYRIC SEASON

Revival Brings Plaudits for Pinza in Title Role; Mason, as Marguerite, and Forest in Debut as Faust

Staging Is Effective

'Don Giovanni', Conducted by Hageman, Is Second Bill —Bentonelli, Leskaya, Peters, Lazzari and Rothier Among Principals

CHICAGO, Nov. 5.

CHICAGO'S resident opera, newly re-christened the Chicago City Opera Company, opened its season with Boito's 'Mefistofele' at the Civic Opera House on Nov. 2. General Manager Paul Longone had assembled a cast of the sort that alone could justify the revival of a work almost forgotten in America, and the public, eager to prove the increasing hope and relaxing tension of the times, attended in encouraging numbers and displayed unforced enthusiasm at every possible juncture. Ezio Pinza sang the title role, Frank Forest made his debut as Faust, Edith Mason was the Marguerite, Eleanore LaMance the Helen, Mari Barova the Martha, Lodovico Oliviero doubled as Wagner and Nereus, and Ada Paggi was the Pantalio. Gennaro Papi conducted, the corps de ballet executed choreography by Ruth Page and Blake Scott, and Dino Bigalli's choral forces were reinforced by Noble Cain's A Cappella Choir.

The Boito opera had been made familiar to this city a decade or more ago by the repeated appearances of Chaliapin in the title role. After Chaliapin's departure, both Virgilio Lazzari and Alexander Kipnis had single tries at a part which is as alluring to a bass as Lucia or Gilda are to a coloratura. In engaging Ezio Pinza to sing the role, Mr. Longone chose perhaps the only singer of talent and voice sufficient completely to succeed after Chaliapin. Pinza has the voice, the towering stature and a feeling for the bold theatricalism which must be prominent in any convincing interpretation of this Italianate Satan. His defiance of deity was scornful and magnificent. He strode through the riotous Brocken scene a dominant and magnetic figure. The public was properly appreciative and on every occasion offered Mr.

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Koussevitzky Leads Boston Symphony In Lists of Standard Compositions

**Mozart, Dukas and R. Strauss
Figure in Second Program—
Lotte Lehmann Soloist in Lieder
by Wagner and Strauss—
Emma Boynet Plays Saint-Saëns's
Piano Concerto—Tribute Paid Loeffler**

BOSTON, Nov. 5.—The season of the Boston Symphony concerts is now well under way, and so far no novelties have appeared upon the programs. This is especially pleasurable to patrons for whom novelties in the main, spell dissonance, yet through the readings of Dr. Koussevitzky, the discerning ear has been able to recognize in the orthodox works of the old masters so far presented, attributes which have lent them a certain piquancy; for Dr. Koussevitzky has evidently determined upon a reappraisal of these old and trusted friends, and the effect has been, so far, that of imbuing the measures of Mozart and Beethoven, to offer specific examples, with a galvanic vitality. Upon the programs for the second pair of concerts on Oct. 18 and 19, were the following works:

Symphony in E Flat.....Mozart
'La Peri'.....Dukas
'Death and Transfiguration'.....Strauss
'Till Eulenspiegel'.....Strauss

As first evidence of revitalization, the Mozart Symphony was played with a freshness and verve too seldom accorded it. Tempi were slightly accelerated in the first three movements with no sacrifice of melodic significance, but the final movement was taken at a pace to which even the composer might have taken exception.

In the early years of his association with this orchestra, Dr. Koussevitzky performed the Dukas work, which is inherently a symphonic poem and needs little else but an expert orchestral interpretation to conjure the story of the Persian Magi who sought immortality.

For the concerts of Oct. 25 and 26, the orchestra called Mme. Lotte Lehmann as soloist:

Symphony No. 7 in A Op. 92....Beethoven
Songs with Orchestra.....Wagner
'Schmerzen'
'Im Treibhaus'
'Träume'

(Mme. Lehmann)
Songs with Orchestra.....Strauss
'Allerseelen'
'Zueignung'
'Heimliche Aufführung'

(Mme. Lehmann)
'Poem of Ecstasy'.....Scriabin

To the Beethoven Dr. Koussevitzky brought bite and excitement. This was no "calm sea and prosperous voyage." It was a peculiarly alert performance and brought an ovation to conductor and orchestra.

Of Mme. Lehmann one may write little which has not already been written. At no time in Boston has she sung with greater success, nor has she found more complete sympathy in the matter of accompaniment.

The Scriabin work holds a fascination for Dr. Koussevitzky which he finds difficult to resist. It was a clever stroke in program building to place it here, as well as to offer it early in the season before one's appetite for music in the newer mode had been more nearly appeased. It was given a virtuoso performance.

The Friday-Saturday concerts of Nov. 1 and 2 were in the nature of a memorial to Saint-Saëns and Charles Martin Loeffler and listed the following with Emma Boynet, pianist, as soloist:

'Le Rouet d'Omphale,' Op. 31...Saint-Saëns
'Danse Macabre,' Op. 40.....Saint-Saëns
Concerto in C Minor for Piano...Saint-Saëns
(Miss Boynet)
'Death Music' of Siegfried from 'Götterdämmerung'.....Wagner
'A Pagan Poem' Op. 14.....Loeffler ..
(Piano: J. M. Sanroma)
(English Horn: Louis Speyer)

There are few symphonic poems which require greater sustained dexterity from the strings than does the 'Le Rouet d'Omphale' of Saint-Saëns, and quite certainly its Boston patrons never heard this orchestra give a better account of itself than in this performance.

Less successful was the piano concerto, which to one pair of ears is not Saint-Saëns at his pianistic best. There

ST. LOUIS OPERA SEASON INAUGURATED

(Continued from page 3)

Golterman, director. The immense stage offered excellent facilities for the production of such a spectacular opera which, combined with a notable cast, a fine orchestra and well trained chorus, made a performance that was noteworthy in every respect.

An audience of over 6,000 was thrilled



Miahkin
Margaret Halstead Sang Her First Isolde in the St. Louis 'Tristan und Isolde'

with the superb acting and singing of Maria Jeritza as Princess Turandot and Joseph Bentonelli as The Unknown Prince. No less may be said of Elda Vettori, whose delineation of Liu, the slave girl, made a lasting impression. Ping, Pang and Pong were excellently sung by Joseph Cavadore, Lodovico Oliviero and Wilfred Engelman respectively, but their delightful bit in the second act lost much of its delicacy and expression by reason of the vast expanse of the hall. Other parts were taken by Norman Cordon, Clem Laschowski and Bernard Nuelle. Gennaro Papi conducted, bringing out the many beauties of the score which were highly amplified by the well nigh perfect singing of the local chorus of 150 voices, which Mr. Golterman has had under training for many months.

may have been a desire on the part of Mlle. Boynet to celebrate one of the composer's lesser known works, since she is, so to speak, a direct musical descendent of the master, having studied with Philipp who in turn was a student of Saint-Saëns.

That a Boston audience can understand and will heed, the slightest motion of Dr. Koussevitzky's baton was evidenced at the conclusion of an extraordinarily impressive performance of the 'Death Music.' The final note had hardly died when the conductor raised his baton . . . and lowered it. Complete silence ensued. A fitting musical memorial to the memory of the beloved Loeffler.

The orchestra inaugurated its Monday evening series on Oct. 28 by repeating 'La Peri' by Dukas, 'Till' by Strauss and, in addition, the Beethoven 'Eroica' Symphony. Again in the manner of Dr. Koussevitzky's reading of the symphony, there was evidenced his careful restudy of Beethoven.

GRACE MAY STUTSMAN



Seymour
Joseph Bentonelli Was The Unknown Prince in the Opening 'Turandot'

The second performance on Nov. 2 brought 'Tristan and Isolde' under the musical direction of Ernest Knoch. A perfectly balanced cast essayed the music of the great love-drama before a very large and enthusiastic audience. Margaret Halstead was a lovely Isolde and after overcoming a slight nervousness in the first act rose to dramatic and vocal heights in her interpretation. Paul Althouse was at his best as Tristan and in the love-duet, his voice blended beautifully with that of Miss Halstead.

The Brangäne of Sonia Sharnova was powerfully sung and dramatically up to standard. Carl Schiffeler was a fine Kurvenal, displaying a voice of rich timbre and sonorous quality, while Norman Cordon brought to the part of King Mark a fine dignity. Others in the cast were Wilfred Engelman as Melot, Joseph Cavadore as the Shepherd, Millard Allen as the Steersman.

The floor arrangement provided for a triple tier of circular boxes, with a graduated lift from about twenty rows back of the orchestra, allowing an unobstructed view of the stage from all parts of the floor. Mr. Golterman's idea of producing grand opera at popular prices was fully vindicated. H. W. COST

36 OPERAS LISTED FOR METROPOLITAN

**No American Work Listed in
Prospectus—79 Artists on
Singers' Roster**

Thirty-six operas are listed in the prospectus issued this week by the Metropolitan Opera association as well as the complete personnel of the organization for the coming season. None of the American operas mentioned as possibilities is included. Seventy-nine artists form the singing body that will be heard during the fourteen weeks beginning Dec. 16, and which will include the regular five subscription performances and twelve Saturday night performances at popular prices. No announcement was made regarding the supplementary "American season."

The full repertoire for the season will be:

Norma, Bellini; Carmen, Bizet; Pelléas et Mélisande, Debussy; Lucia di Lammermoor, Donizetti; Andrea Chenier, Giordano; Faust, Romeo et Juliette, Gounod; La Juive, Halevy; Hansel und Gretel, Humperdinck; Pagliacci, Leoncavallo; Cavalleria Rusticana, Mascagni; Manon, Massenet; Don Giovanni, Mozart; Les Contes d'Hoffman, Offenbach; La Gioconda, Ponchelli; Gianni Schicchi (in English), La Bohème, La Rondine, Madama Butterfly, Tosca, Puccini; Il Barbiere di Siviglia, Rossini; Mignon, Thomas; Aida, Il Trovatore, La Traviata, Rigoletto, Verdi; Die Meistersinger, Die Walküre, Goetterdämmerung, Lohengrin, Parsifal, Rheingold, Siegfried, Tannhaeuser, Tristan and Isolde, Wagner.

The personnel of the company follows:

Sopranos

Josephine Antoine (new)	Lotte Lehmann
Pearl Besuner	Goeta Ljungberg
Lucrezia Bori	Dorothee Mantski
Hilda Burke (new)	Queenia Mario
Florence Easton	Edith Mason
Susanne Fisher (new)	Grace Moore
Kirsten Flagstad	Eidé Noréna
Editha Fleischer	Lily Pons
Dusolina Giannini (new)	Rosa Ponselle
Helen Gleason	Elisabeth Rethberg
Margaret Halstead	Thalia Sabanieva
Helen Jepson	Charlotte Symons (new)
Gertrude Kappel	Elda Vettori
Marjorie Lawrence (new)	Thelma Votipka (new)

Mezzo-Sopranos and Contraltos

Rose Bampton	Helen Oelheim (new)
Ina Bourskaya	Ira Petina
Karin Branzell	Gladys Swarthout
Doris Doe	Marion Telva
Dorothea Flexer	Cyrena van Gordon
Louise Homer	Gertrud Wettergren (new)
Myrtle Leonard	
Kathryn Meisle	

Tenors

Max Altglass	Charles Kullmann (new)
Paul Althouse	Rene Maison (new)
Angela Bada	Giovanni Martinelli
Hans Clemens	Nino Martini
Richard Crooks	Giordano Paltrinieri
Rafael Diaz	Lauritz Melchior
Charles Hackett	Marek Windheim
Frederick Jagel	

Baritones

Richard Bonelli	Julius Huehn (new)
George Cehakovsky	Carlo Morelli (new)
Louis D'Angelo	Milo Picco
Arnold Gabor	Friedrich Schorr
Alfredo Gandolfi	John Charles Thomas
Eduard Habich (new)	Lawrence Tibbett

Basses

Chase Baromeo (new)	Ezio Pinza
Ludwig Hofmann	Dudley Marwick (new)
Virgilio Lazzari	Hubert Raich (new)
Emanuel List	Leon Rothier
Pompilio Malatesta	James Wolfe

Conductors

Artur Bodanzky	Gennaro Papi
Louis Hasselmann	Wilfred Pelletier
Ettore Panizza	Karl Riedel

Assistant Conductors

Pietro Cimara	Edoardo Petri
Riccardo Dellera	Karl Riedel
Antonio Dell'Orefice	Giacomo Spadoni (new)
Wilfred Pelletier	Hermann Weigert

Chorus Masters

Fausto Cleva	Konrad Neuger (new)
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Stage Directors

Desire Deffere	W. von Wymetal Sr.
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THE AMERICAN BALLET (NEW)

Director and Choreographer

George Balanchine

Assistant Director and Premier Danseur
Anatol Vilzak

Throngs Greet 'Der Rosenkavalier' in Cleveland

(Continued from page 3)

the capacity audiences into prolonged applause. Dignity and pathos enriched her conception of the role, and the exquisite timbre of her voice revealed through superb art made this the experience of a lifetime for lovers of great singing and acting. It is perhaps because of Mme. Lehmann's view of the character of the Princess von Werdenberg that today 'Der Rosenkavalier' appears not so much as the last great opera dealing with romantic love as the first modern opera pointing to the decline of love plots and the rise of the lyric drama concerned with the whole of life.

Stueckgold in the part of Octavian was the essence of ravishing youth. Perfection of voice, combined with a tall lithe figure and a certain inner quality that marked her acting, made her the finest possible partner for Mme. Lehmann. The international reputation of Mr. List as Baron Ochs was entirely upheld. He lives the part.

'Der Rosenkavalier' both as drama and as music is so overfreighted with the criss-cross of meanings and styles that it is possible only after careful going over in memory gradually to cut through the tangles of lesser intrigue, horseplay and cumbersome color to grasp the lasting values found in the majestic resignation of the Marschallin, the unflagging life-zest of the Baron—that patrician pig, the natural shrinking of Sophie from the Baron's stale regard, and the sudden maturing of Octavian. Only artists of unique and unparalleled quality such as these five Metropolitan stars who came to Severance Hall—and they only under masterful conducting—could raise those significances out of the welter of the 'Rosenkavalier' action and Strauss's music.

Conspicuous in this confusion is the triple ending poured on after the Princess has actually concluded the performance when she leaves the stage following the final trio. This trio, one of the most rewarding stretches of music on record, was unbelievably brilliant, in contrast to the overwhelming pathos of that other high moment, Mme. Lehmann's soliloquy at the conclusion of the first act. Earlier promise of the voice of Susanne Fisher, young American soprano of charming stage presence, as her tone rode over the orches-



Landesman

tra in the second act, was triumphantly sustained in the famous third act trio.

Cleveland singers carrying name parts were Carabella Johnson, as Annina; Helen Hayes, as Sophie's duenna, and Donald Dickson as commissary

of police. Sixty local singers were trained for the chorus by Boris Goldovsky. Intricate problems of stage direction were solved with appreciated artistry by Wilhelm von Wymetal, Jr., stage director of all Severance Hall



Landesman

AT REHEARSAL
Mr. Rodzinski and
a Group of His
Cleveland Musicians

IN
ACT I

Lotte Lehmann,
the Marschallin,
Grete Stueck-
gold, Octavian

productions of grand operas.

Richard Rychtarik provided interesting sets, richly baroque in feeling though carried out in the modern manner. Special applause was accorded the second act scene in Faninal's house.

ERNESTINE ALDERSON

AMERICAN MUSIC AT ROCHESTER

(Continued from page 3)

and clothes the old tune with sardonic humor and in a brilliant orchestral setting. Mr. Still's Symphony has been heard on an earlier program of this series.

Russell Baum is an Eastman School graduate, now resident in Buffalo. His variations were kept well within the frame of the theme, were sincere, musically interesting and well orchestrated. Mr. Baum's ability as a pianist added greatly to the enjoyment of the composition.

Carl Eppert's 'City Nights' is the final movement of his Symphony from which two movements were played last April in this series. The music is atmospheric, portraying the romance, sorrow, and gaiety of night in a great city. The audience gave it and the composer, who was present, a warm reception.

Wayne Barlow, an Eastman School graduate is at present on its teaching staff. The Suite played is his arrangement of a series of ballet episodes typifying industrial conflict. The musical ideas are well handled and orchestrally interesting.

The Eastman Concert Series presented Nino Martini, tenor, and Felix Salmond, 'cellist, in joint recital at the Eastman Theatre on Nov. 1. The Rochester Civic Orchestra, Guy Fraser Harrison, conductor, was heard on Nov. 3, in the first "Pop" concert of the season. The soloist was Pattee Evenson, trumpeter.

The Eastman School Opera Department presented scenes from Charpentier's 'Louise' and Moussorgsky's 'Boris Godounoff' on Nov. 4 at Kilbourn Hall before a capacity audience. Emanuel Balaban, musical director, and Nicholas Konraty, producer, combined to put forth a highly creditable and lively production.

MARY ERTZ WILL

CLEVELAND FORCES GIVE MODERN MUSIC

Rodzinski Conducts Works by Sibelius, Sonzogno and Castelnuovo-Tedesco

CLEVELAND, Nov. 5.—Artur Rodzinski, conductor of the Cleveland Orchestra, gave the second pair in this season's symphony series at Severance Hall on Oct. 17 and 19. Jascha Heifetz, first guest soloist, drew a large audience on Oct. 19, matching the fully subscribed Thursday night attendance.

Fulfilling the promise to adorn the programs this year with contemporary music, Mr. Rodzinski set forth, in addition to Schubert's Symphony No. 10 in C, the 'Tango' for Orchestra by Jules Sonzogno. Mr. Heifetz played Castelnuovo-Tedesco's Concerto, 'The Prophets.' The superb Mr. Heifetz is welcomed by all lovers of violin music

no matter what work he chooses, but the memory of his playing of Brahms persists, rising above compositions chosen apparently for timeliness.

In the third concert, leading a purely orchestral program, Mr. Rodzinski opened with Respighi's suite, 'The Birds,' going on to Sibelius's Symphony No. 4, new to the repertoire. Many were profoundly pleased with Mr. Rodzinski's sincere and enlightening projection of Sibelius's sombre symphony of ideas, though its esoteric message is still withheld from the average concertgoer. The program concluded with 'Waldweben' and Tchaikovsky's 'Francesca da Rimini.'

The second year of Severin Eisenberger's piano recitals at the Hotel Statler Ballroom, sponsored by the Women's City Club opened on Oct. 21, with a program of the music of Schubert and Liszt. Six 'Musical Moments' of

Schubert, with four Impromptus were followed by Liszt's B Minor Sonata and the 'Venezia e Napoli.' Three more two-composer programs are to be played by Mr. Eisenberger in this series, in this order: Mozart-Beethoven, Debussy-Mendelssohn, Schumann-Dohnányi.

The Cleveland Concert Course, sponsored by The Cleveland Museum of Art, and directed by Mrs. Emil Brudno, gave its opening program of the year at Public Music Hall, with Kirsten Flagstad as recitalist, on Oct. 18. This was Mme. Flagstad's first visit to Cleveland and a brilliant audience greeted her. She sang a program of Lieder, works by Finnish composers, the seemingly necessary group of English songs, and two arias, Weber's 'Leise, leise,' and as an encore, Wagner's 'Dich teure Halle.'

The Don Cossack Chorus returned to be greeted at Masonic Hall on Oct. 23 by their many admirers in Cleveland. The concert was a benefit for the public school milk fund.

ERNESTINE ALDERSON

PARIS REFUTES LEGEND OF A GRUFF SAINT-SAËNS

Mme. Saint-Saëns Attends Celebrations in Honor of Her Husband — 'Phryné' Revived at Opéra-Comique—Violin and Piano Concertos Performed

By EDMUND J. PENDLETON

PARIS, Nov. 1.

PARIS opened her musical season this autumn with brilliant festivals to commemorate the 100th birthday of one of her illustrious sons, Camille Saint-Saëns. His reputation as a grumbling reactionary, void of generosity and sensitiveness was quite forgotten, overshadowed by the recollection of his value as a symphonist—"the last of the great classicists"—and of his virtuosity both at the piano and at the organ. Opera revivals, symphony concerts, recitals, lectures and souvenirs have been brought forward as reminders of the composer's prolific activity and of his place in musical history. And to refute some of the less favorable legends born of false impressions, letters and adorable short poems written by Saint-Saëns about animals in general and his dog 'Dalila' in particular, have been quoted.

Proud of her great and essentially native composer, France is not a little piqued at the thought that 'Samson et Dalila' was given its first performance in Germany following a refusal by the directors of the Paris Opéra. True, the success of 'Le Timbre d'Argent' at the Theatre Lyrique had been mild, and a hearing of a fragment of 'Samson et Dalila' unsatisfactory, yet it was Liszt who encouraged Saint-Saëns when the latter was on the point of abandoning his work altogether, by saying: "I do not need to hear what you have done; finish your work and I will produce it at Weimar."

As it is never too late to make amends, a celebration was planned to take place at the Opéra on the composer's centenary. With the Republican guards in full regalia, swords drawn, standing at attention as President Albert Lebrun mounted the historic staircase, with many personalities of the social and musical worlds present, including Madame Saint-Saëns, now over eighty, who was seated in the loge of the Minister of Education, with the playing of the 'Marseillaise' and the presentation by the entire cast of a bust of Saint-Saëns, with an excellent per-

formance of 'Samson' and on the same program a revival of the ballet 'Javotte,' the memory of the composer was officially and enthusiastically honored.

Kettie Lapeyrette as Dalila, Georges Thill as Sampson and John Brownlee as the Grand Prêtre were admirable, and the new scenery was refreshingly effective. The charming ballet, Javotte, based upon an innocent peasant story, pleased by its amusing pantomime and light music written with the art of a great musician.

Other Saint-Saëns festivals included a revival at the Opéra-Comique of 'Phryné,' a Sybil Sanderson triumph of 1893, and programs given by the Padeloup and Poulet orchestras and the Société de Concerts. Violin and piano concerts of the composer were played by the violinists Henri Merckel and René

jazz, a choral, bits of exotic music and a piano concerto, fractions of a nightclub song and an organ recital all follow each other abruptly in a highly seasoned satire. Hackneyed rhymes, the French equivalents of 'You-blue, love-above,' etc., are intentionally employed. While



Albert Roussel's Fourth Symphony Was Introduced in Paris

admiring the composer's versatility, one cannot help finding his humor obvious and the form of the composition closely resembling the one-time popular stunt of illustrating stories with fragmentary sketches at the piano.

Albert Roussel scored a success with his Fourth Symphony. Of broad proportions, rich in emotion, the symphony is in four movements and calls for a normal orchestra. The Allegro built on an ardent first theme and an expressive secondary idea is preceded by a short prelude of a mystic character. The development is vigorous, sustaining the interest to a robust conclusion. The Lento Molto is deeply felt and equals Roussel's best work. The brilliant and piquant Scherzo in 6-8 time had to be repeated. The Finale is an amiable and lively Rondo in Rousselian style.

Lovers of Bach and Mozart were given a rare treat at the concert of the St. Thomas choir of Leipzig under the direction of Dr. Karl Straube. A genuine love for the music itself, a love



Arthur Honegger's 'Radio-Panoramique' Was a Recent Novelty

Bénédetti and the pianists Marcel Ciampi and Magda Taliafero.

Spice for the weekend symphony concerts has been provided by new works of Honegger and Albert Roussel, given for the first time by the Padeloup orchestra under Albert Wolff. Having noticed the mania of radio fans for tuning-in on as many posts as possible, Honegger has declared that in his 'Radio-Panoramique' he has wished to save them the trouble. Symphony fragments,

Padeloup Orchestra under Wolff Plays New Works by Honegger and Roussel—St. Thomas Choir Led by Straube—Monteux Opens Paris Symphony Season

which abolishes all temptation of showmanship, and which turns discipline into joy and technique into beauty characterized the performance. Exactness of pitch, beauty of tone, dynamics admirably controlled and clinging to Bach's superb sculpture—all were there as if taken for granted. The program included the cantata 'Halt im Gedächtnis Jesum Christum' and the motet 'Singet dem Herrn ein neues Lied' by Bach and three religious works of Mozart, including the celebrated 'Ave Verum Corpus,' which was repeated. Bach's Suite in D and Mozart's 'Prague' Symphony No. 38 were played by the Philharmonic Orchestra of Paris under Charles Munch's energetic direction.

Pierre Monteux, who opened the season of the Paris Symphony before leaving for Los Angeles this month, November, has been largely responsible for a novel manner of program-building which is taking hold. By linking literature or the plastic arts to music, interesting contrasts surrounding a central idea are obtained. There has been a program of music inspired by Shakespeare with intermittent readings by Jacques Copeau; and again, programs based on different composers, conceptions of Goethe's 'Faust' have been given.

At a recent concert conducted by Monteux Spanish atmosphere was evoked. Albeniz, Granados, Lalo, Debussy, de Falla and Ravel have all sung the charm and nostalgia of the peninsula, yet their impressions played on the same program proved to be sufficiently varied. To bring the art of Spain still closer home, the dancer, Teresina, was called upon to interpret some of the works. Renée Chaumet played Lalo's 'Spanish' Symphony in stirring fashion.

Among the piano recitals recently heard, outstanding were those of Jan Smeterlin and Jean Doyen. Chamber music has been well defended by a group of artists headed by Bernard Sinshemer, professor of violin at the Ecole Normale, and by the Trio Pasquier.

Lotte Lehmann packed Pleyel Hall at her German Lieder recital.

Edward Barry Appointed Music Critic on Staff of Chicago Tribune

CHICAGO, Nov. 5.—Edward Barry has been appointed to the position of music critic on the Chicago Tribune to succeed the late Edward Moore. In the interval since Mr. Moore's death the post has been filled by his widow, Mrs. Hazel Moore. The new Tribune critic is thirty-two years of age. He attended St. Ignatius Academy, Loyola University and the Bush Conservatory of Music. He joined the staff of WGN, the Tribune radio station, in 1926 as an accompanist and conducted a series of piano lessons on the air. Since 1929, he has arranged programs and productions for WGN.

A. G.

Handel's 'Festival' Oratorio Given in Düsseldorf

DÜSSELDORF, GERMANY, Nov. 1.—The premiere in this part of Germany of Handel's 'Festival' Oratorio was scheduled to take place on Oct. 21, under the direction of Hugo Balzer. The soloists engaged were Karl Erb, Rudolf Watzke and Erika Rokyta.

WPA ENLISTS ADVICE OF NOTED MUSICIANS

National Committee of 25 Will Coöperate in Music Project Employment Drive

WASHINGTON, Nov. 5.—An advisory committee of twenty-five prominent musicians and leaders in the field of music throughout the country was appointed on Oct. 25 by Harry L. Hopkins, WPA administrator, to assist the WPA Federal Music Project in finding work for unemployed musicians and to consult with Dr. Nikolai Sokoloff, director of the music project.

The committee, which will serve without pay, includes:

Walter Damrosch, conductor and composer; Olin Downes, music critic

of the New York Times; Carl Engel, president of G. Schirmer, Inc.; George Gershwin, composer; Dorothy Gordon, concert artist and exponent of children's programs; Edward Johnson, general manager of the Metropolitan Opera; A. Walter Kramer, composer, and editor of MUSICAL AMERICA; Samuel L. Rothafel ('Roxy'), theatre showman and radio impresario; Carleton Sprague Smith, director of the music division of the New York Public Library, all of New York.

Also from New York, Mrs. Frederick T. Steinway, president of the National Music League; Olga Samaroff Stokowski, pianist and teacher; Lawrence Tibbett, baritone and member of the Metropolitan Opera; Joseph N. Weber, president of the American Federation of Musicians; Paul White-

man, director of dance music, and Augustus D. Zanzig, director of the National Recreation Association.

From Many Sections

Also Mrs. John Alexander Jardine, president of the National Federation of Music Clubs; Frederick Stock, conductor of the Chicago Symphony; Rudolph Ganz, president of the Chicago Musical College; Wallace Goodrich, director of the New England Conservatory; Leopold Stokowski, conductor of the Philadelphia Orchestra; Will Earhart, director of music in the public schools, Pittsburgh; Hans Kindler, conductor of the National Symphony, Washington, D. C.; John Powell, pianist and composer, Richmond, Va.; Howard Hanson, composer and director of the Eastman School of Music, Rochester, N. Y., and Alfred Hertz, conductor, of San Francisco.

LONDON CELEBRATES SAINT-SAËNS'S CENTENARY

Promenade Programs, Critical and Biographical Articles Remind Public of Former Musical Ties—An Evening Devoted to Several New Russian Works—Beecham Gives Delius's 'Koanga' in Two-Weeks' Season at Covent Garden and Goes on a Tour—B.B.C. Begins Twelve-Concert Series Listing New Works

By BASIL MAINE

LONDON, Nov. 1.

HERE in England we have not omitted to do honor to the memory of Charles Camille Saint-Saëns in this, the centenary year of his birth. We have had several opportunities to reconsider the achievement of this versatile musician, including a promenade concert of his works and a number of critical and biographical articles. This is well, for the French composer was on the best of terms with the English public. The Third Symphony (the one with organ and piano) was written for our Royal Philharmonic Society, and was first played under the composer's direction at one of the society's concerts on May 19, 1886.

The inclusion of this symphony and the symphonic poem 'Phaeton,' in the Promenade programs revealed a curious paradox in Saint-Saëns's work. Whereas in the 'Phaeton' he seems to be going his own sweet way without paying very close attention to the program, in the symphony he appears to be calling up visual images, or at least requires his audience to do so. The 'Cello Concerto in A Minor' was also on the program. It is an ingratiating work and a great boon to players of that instrument.

Saint-Saëns Misunderstood?

It is to be hoped that Saint-Saëns will survive his centenary celebrations. After our experience of the Beethoven and Schubert centenary celebrations, we have become, I trust, more discriminating in these things. Perhaps the danger of over-doing the Saint-Saëns occasion is not very great. The possibility is, rather, that his true merit will not fully emerge.

After all he is an outstanding figure in the history of French music. Apart from the influence of his own music, he was chiefly responsible for the foundation in 1871 of the National Society of French Music, a society which did much to foster the more progressive French composers by securing performances of their works. As a composer he is often dismissed, even by critics of his own country, as being fluent and facile. But the summary is unfair, and is usually based on the kind of criticism that censures an artist for failing to achieve what he did not set out to achieve. It cannot be said that Saint-Saëns set out to achieve anything in particular except to exercise to the full his astonishing facility for composition.

The whole field of music was open to this eager, active Frenchman. He saw no need to restrict himself. Rather was restriction imposed upon him by the limitations of his thought and imagination. There is nothing in the nature of a peak in the wide panorama of his creative work and from a distance it has the aspect of a wide plain with gently rising downlands here and there.

An eminent French critic once said to me: "Saint-Saëns is the French Elgar." It was a jeer, of course. He would have been nearer the truth had he compared the re-vitalizing influence

of Saint-Saëns in France to that of Parry and Stanford in England.

One of the most interesting of the evenings of the latter part of the Promenade season was that devoted to Russian music. It included three works of living composers, two of them being given for the first time at a London



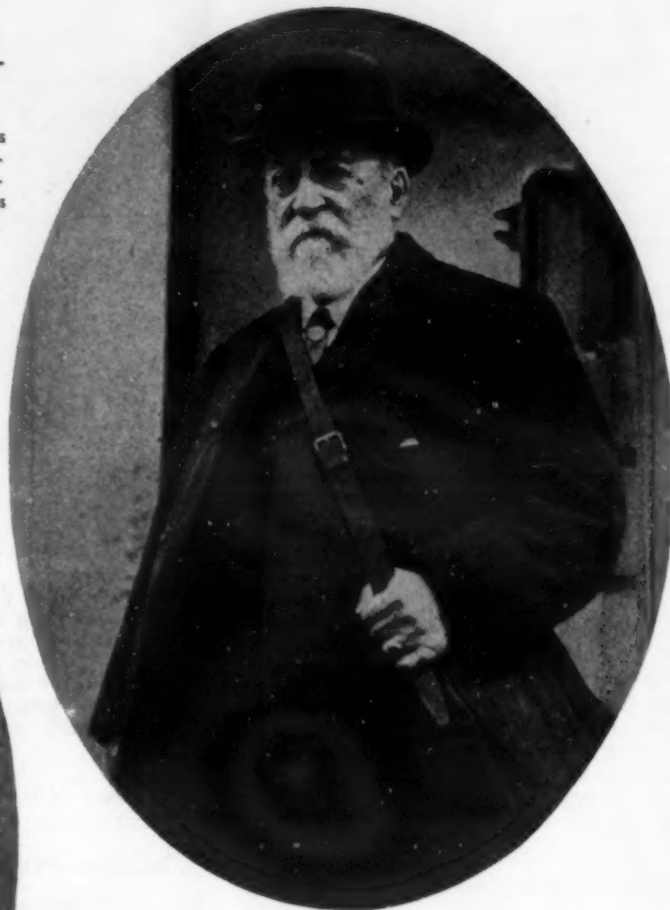
concert. (By the way, these fine distinctions among first performances are becoming tiresome over here. If it is not a first performance in England it is perhaps a first performance in London or out of Manchester; if not that then it is a first performance in a concert-hall, or a night club, or a garage. Do concert promoters really believe that the public is interested in these topographical details?)

Helen Perkin Plays Concerto

The one contemporary work that certainly was not being given here for the first time was Prokofiev's Third Piano Concerto, a composition which I like increasingly for its wit, its compact statements and lucid expression. Helen Perkin was the soloist. She has made the concerto very much her own, and plays it with that dry, detached brilliance which makes a point of every phrase.

The other works to which I have referred were Mossoloff's Three Songs with Orchestra (the first being 'Turkmenian,' the second, 'Kirgisian' and the third, 'Afghan'), and Shostakovich's First Symphony. After the loud heralding of Shaporin's 'Prize' Symphony at the beginning of the year, and the subsequent disappointment in the work of one who was said to be the

Honored in London
Camille Saint-Saëns
and (Below) Frederick
Delius. The latter's
'Koanga' was
recently mounted



Bain News Service

outstanding composer of Soviet Russia, I, for one, approached this symphony of Shostakovich with caution. For I recalled that I should have liked Shaporin's a good deal better had I not first of all read the nonsense which was printed by way of introduction and explanation.

Well, we were told that Shostakovich is a musical descendant of the school of Rimsky-Korsakoff, and that was very evident from this First Symphony of his, especially as regards the orchestration. Otherwise, there was no explanatory dust thrown into our eyes before the performance took place; with the result that the audience was better able to judge the work on its merits. For my part, I see great originality in this young composer's mind and its workings. His originality lies in this—that he eschews frightfulness and even the oddities of expression that Prokofiev permits himself; also in the fact that in using the normal vocabulary of the early twentieth century, he yet is able to say new things. Moreover he says them in a highly individual manner, for his command of orchestral resource is astonishing. In this respect one would call him a virtuoso. Nothing, not even the brilliant final movement, is done merely for "the show of things." I look forward to the next performance of this work.

Delius's 'Koanga' Appeals

A word as to opera in this country. On Sept. 23 Sir Thomas Beecham boldly embarked upon a two-week season at Covent Garden, before taking the whole company (with the London Philharmonic) on a provincial tour. We shall remember the

season for a first performance in English of Delius's third opera, 'Koanga.' (It was produced thirty-one years ago at Elberfeld). Lacking in clear-cut characterization, the work holds us none the less by the beauty of its music, and its pictures of eighteenth century Louisiana. I should say that it would have appealed to an American audience, had not the 'Emperor Jones' been so recently produced. John Brownlee gave a capital performance in the Negro title role.

The revival of 'Der Freischütz' was another feature of this season. Of that I shall write something in my next article.

On Oct. 23 the British Broadcasting Corporation opened its season of symphony concerts with a Bach-Beethoven-Brahms program. And there was added a fourth to the three B's in the person of Alban Berg whose Three Pieces from the 'Lyric' Suite were also included in the program. Twelve concerts are to be given, and, on the whole, the balance between accepted and adventurous music is evenly maintained. Adrian Boult, the B. B. C. music director, conducted the first and will conduct six more. The other conductors will be Sir Henry Wood (two concerts), Ernest Ansermet (one concert), and Sir Hamilton Harty, who will give the first performance of William Walton's Symphony in its complete form, and also, aptly enough, a Berlioz evening including the 'Grande Messe des Morts.'

New Lambert Work to Be Heard

English and foreign contemporary composers are about equally represented. Thus, in addition to the Walton Symphony, we are promised Arthur Bliss's 'Music for String Orchestra' recently given a first performance in Salzburg; Vaughan Williams's Fourth Symphony which caused so much consternation last season; Arnold Bax's 'Overture, Elegy and Rondo' and, on Jan. 29, a new work by Constant Lambert. This is a masque called 'Summer's Last Will and Testament.' The words are by Thomas Nashe, and the setting is for a combination often used in recent years by English

(Continued on page 17)

NEW OPERA SEASON LAUNCHED IN CHICAGO

(Continued from page 3)

Pinza evidence of its enthusiastic regard.

Edith Mason is another artist whom the public left in no doubt of its admiration and affection. Her entrance was the signal for a warm greeting of applause and on her solo curtain-call the house rocked with the vigor of the reception of a singer beloved as a personality and as an artist. Like most other members of the cast, save Mr. Pinza, Miss Mason must have wished that her assignment could have been almost any other opera in the world but 'Mefistofele.' Boito was one of the master librettists of operatic history. But when ambition spurred him to write a musical score as well, he found, or should have found, that more than careful craftsmanship and a sense of the theatre are necessary for significant musical composition.

One cannot but imagine the ridicule and scorn that would be the lot of an American composer were he so hapless and ungifted as to present such a score for serious consideration. As often happens, Miss Mason's superlative art did much to conceal the composer's poverty of inspiration. The warm, glowing beauty of her voice and her supreme mastery of vocal technique lent a luster and interest to Boito's melodic line that it does not intrinsically possess.

Forest Makes Successful Debut

The interest of novelty centred on the debut of Frank Forest, young American tenor, native of St. Paul, returning to America after operatic experience and success abroad and reported to be on his way to Hollywood for an engagement in pictures. Young Mr. Forest has many fine qualities to recommend him. Though in the beginning hampered by the justifiable nervousness of an important debut, he soon disclosed his vocal attainments as pleasing and distinguished. His voice is a light lyric tenor of attractive quality, well controlled and guided by a graceful musical sense which revealed itself in phrasing of impeccable taste. Mr. Forest has further the advantage of a handsome figure and bearing and a sure knowledge of stage technique. He was well received.

Production Praised

Eleanor La Mance presented a regal portrait of Helen of Troy, supplemented with singing opulent in tone and distinguished in style. Mari Barova, a young Chicagoan first heard with the company last season, offered an adroit characterization of Martha and singing of a sort to attract attention to an exceptional contralto voice. Miss Paggi and Mr. Oliviero, both veterans of many seasons of Chicago opera, were their customary skilled and routinized selves.

Mr. Papi infused all of life and energy that the Boito score could sustain without contradiction of style, but it was like applying a pulmotor to a last year's cadaver. Great credit must be given to Désiré Défrère for his smoothly functioning stage management, particularly in the disciplined extravagance of the Broken scene. And recognition must be made of the remarkably fine lighting effects, the work of Technical Director Harry W. Beatty. The approach of dawn with clouds flying and darkness giving away before light, and the rising



de Gueldre

Figures Prominent in the Chicago Opera's Opening Week: Edith Mason as Zerlina in 'Don Giovanni'; Richard Hageman (Above Right), Who Returned to the Conductor's Desk for the Mozart Work, and Frank Forest, American Tenor, Who Made His Debut as Faust in 'Mefistofele'



Bloom



return of Richard Hageman to the conductor's stand, a position in which he is

harvest moon of the Witches' Sabbath were masterpieces of realism.

Hageman Returns to Conduct

The second performance was devoted to 'Don Giovanni' on Nov. 4. Never really popular with the Chicago public, the Mozart masterpiece remains one of the outstanding productions of local operatic history. The delightful baroque scenery and the whole scheme of costuming, patterns of action and movement constitute this city's furthest step in modern operatic staging. And though difficult to cast, successive performances since that first memorable cast that contained Raisa, Mason, Vanni-Marcoux, Schipa, Lazzari, Trevisan and Kipnis, have maintained a uniform standard of brilliance.

The 1935 'Don Giovanni' signaled the

not unfamiliar to this city, having presided over many performances in the Auditorium days of the old Chicago Opera and having for a number of seasons served Ravinia in a similar capacity. Mr. Hageman held the performance to a crisp, alert pace, faithfully indicated every nuance of the score and was at all times a judicious accompanist to the singers.

Pinza a Superb Don

Ezio Pinza was again the Don, as he was last season, superb in every detail of voice, characterization and action. Joseph Bentonelli was a new Ottavio, somewhat curiously costumed in black, singing with fluent ease and nonchalance. Anna Leskaya made an auspicious debut here as Donna Anna. Her voice has the dramatic quality required for the role, and the vigor and intelligence of her singing drew from the public an enthusiastic response. Another debutant, Julia Peters, was assigned the role of Donna Elvira. Miss Peters made much of an unsympathetic part, displaying the fluency required for the several arias and comporting herself with ease and grace. Edith Mason's Zerlina is always one of the brightest jewels in any 'Don Giovanni' performance. The freshness and brilliance of her voice and her delicate musical sense combine to make a perfect instrument. Virgilio Lazzari's Leporello is incomparable. Léon Rothier was an irreproachable Commandant, and Pompilio Malatesta accomplished the feat of making Masetto comic without making him ridiculous.

ALBERT GOLDBERG

Metropolitan Opera Guild Luncheon

An increase in membership to 1017, and plans for a reception for Metropolitan Opera stars on Dec. 8 were announced by Mrs. August Belmont, chairman, at a report luncheon of the Metropolitan Opera Guild in the Hotel Pierre on Oct. 30. Lawrence Tibbett was guest speaker, discussing 'What the Metropolitan Means to American Artists and What Radio Means to Music in America.'

James Montgomery Flagg, artist, presented the guild with a poster which he created as a means to stimulus of interest in the movement. More than 400 guild members and guests were present.

SAN CARLO OPERA ENDS CHICAGO SEASON

Local Artists Heard in Opera—Flagstad and Melchior in Joint Recital

CHICAGO, Nov. 5.—The San Carlo Opera Company completed a three weeks engagement in the Auditorium on Nov. 3. Practically every performance was sold out, testifying to the complete public satisfaction with the brand of entertainment offered by Fortune Gallo, a satisfaction in this case almost uniformly shared by the critics. High lights of the final fortnight included Mary McCormic's appearance as Marguerite in 'Faust,' a role in which one of Chicago's favorite singers proved the mature attractiveness of her gift. Miss McCormic's voice is delightfully suited to the Gounod music, being particularly ravishing in quality in its upper register.

Another guest artist was Goeta Ljungberg, who aroused admiration for her singing of two Wagnerian roles, Elsa and Elisabeth and a single Tosca. Cyrena Van Gordon was also welcomed back to the stage where for so long she was feted as a leading member of the Chicago Opera. Miss Van Gordon sang Amneris, Venus and Dalila. Lucille Meusel, a former Chicago Opera so-

prano, was very successful in leading roles in 'La Traviata' and 'Rigoletto,' Janet Fairbanks, Chicago society singer, was heard as Micaela in 'Carmen.'

A single showing of Wolf-Ferrari's 'Jewels of the Madonna' was brilliantly sung by those outstanding regulars of Mr. Gallo's company, Bianca Saroya, Dimitri Onofrei and Mario Valle. Also heard in other roles during the engagement were Aroldi Lindi, Mostyn Thomas, Dreda Aves, Hizi Koyke, Harold Kravitt, Margery Maxwell, Charlotte Bruno, Philine Falco, Rolf Gerard, May Barron, Natalia Cervi and Francesco Curci. No small part of the success of the San Carlo performance was due to the conducting of Carlo Peroni.

A memorable program of Wagnerian excerpts was given at Orchestra Hall on Oct. 20 by Kirsten Flagstad, soprano, and Lauritz Melchior, tenor. Mme. Flagstad aroused her audience, unfortunately a small one, to great enthusiasm by the simplicity, refinement and heart-warming beauty of her singing. Mr. Melchior also contributed an equal share to the success of the program in his solos and duets with Mme. Flagstad, selected from 'Die Walküre,' 'Lohengrin' and 'Tannhäuser.'

The Chicago City Opera Company

presented Anna Fitzu and Edna Kellogg in the first of a series of Intimate Opera mornings at the Blackstone Hotel on Oct. 27. Frederic Persson was at the piano. Jascha Heifetz was presented by the National Council of Jewish Women in a brilliant recital at Orchestra Hall on Oct. 21.

Joseph Bentonelli, tenor of the Chicago Opera, gave his first recital at Orchestra Hall under the auspices of Alpha Gamma Delta on Oct. 28. Mr. Bentonelli was well received by a large audience.

La Argentina in Recital

La Argentina's admirers filled the Civic Opera House for the charming dancer's first appearance of the season on Oct. 26. New dances were interspersed with old favorites to make an alluring program. She was assisted by a strikingly fine pianist, Luis Galve. Ellen Wilson Meibes was heard in song recital at Kimball Hall on Oct. 25.

The Columbia School of Music presented Marjorie Dodge, soprano; Raymond Anderson, violinist, and Robert MacDonald, accompanist, in recital in Fullerton Hall on Oct. 30. The Buchalter Musical Forum offered a program of operatic excerpts under the direction of Silvio Insana at the first meeting of the season in the Fine Arts Building on Oct. 22. MARGIE A. McLEOD



Dear Musical America:

What everybody says was Chicago's most glorious opera opening drew more diamonds, limousines, and music lovers—not at all an impossible combination, you know—to hear a fine 'Mefistofele' performance at the Civic Opera House on Nov. 2 than ever before. It was a triumph for Paul Longone, indefatigable general manager, who demonstrated clearly and beyond doubt that opera on the grand scale is a living reality in Chicago. How he must have worked and planned to bring about this success! Congratulations are decidedly in order, and he has my heartiest ones.

I am told that the city itself is contributing \$20,000 to the season. What a commentary on Chicago's real love for opera! At the head of this idea were, of course, Mayor Edward J. Kelly—a staunch supporter of things cultural in the Windy City—and the comptroller, Jacob M. Arvey. Two such far-sighted and sagacious gentlemen are to be complimented on their active interest in a project which is bound to shed increasingly greater glory on Chicago's musical name.

I was glad to see the *Saturday Evening Post* give a feature place in its Oct. 19 issue to Alva Johnston's splendid article entitled 'Trouble in Tin Pan Alley.' Mr. Lorimer's three million readers have now had a chance to learn about the American Society of Composers, Authors and Publishers, what it is and how it operates.

Thus some knowledge will be gained by the public, which has never known that the creative men and women who write our popular and concert music—both kinds of composers and authors are members of this society—are by reason of its watchful protection of their copyrights remunerated in some measure for the products of their brains.

Mr. Johnston's article is a long one, packed full of important facts, not opinions. He has marshalled his information and set it down superbly. Many will be surprised to know how little the American Society charges for the right to perform its members' works, the figure, as I recall it, being an average of one-third of one cent per copyright. Yet the broadcasting, motion picture, hotel, cabaret and other interests, all users of music in a big

way, object and would have it that publishers and composers negotiate the so-called "little rights" individually.

Our government has even seen fit to sue the society this year, the case having opened in Washington last spring, postponed to this month at the government's request and again postponed to next January. The charge is restraint of trade, or something like that.

Well, all I know is that when the case comes up, Nathan Burkan, the attorney who has won all of ASCAP's suits in the past, will present a strong case, in which he will demonstrate that what the society collects per year is but a pittance, when it is understood that the interests, which pay this annual amount for their licenses, earn vast sums through the right to perform the music and texts written by the members of ASCAP. I would be greatly astonished if any court in this land would deny to our composers and authors something like fair compensation for their writings. I don't think it possible.

As I said, Mr. Johnston's article was a long one. Long articles are often not read so widely as short ones. So I am hoping ardently that the *Readers Digest*, that wonder of the magazine world, will "digest" this article in one of its forthcoming numbers, so that its great army of readers everywhere may see it. Its very expert editors know just how to get the meat of a long article and make of it a short one.

I suppose you heard Roy Harris's Overture 'When Johnny Comes Marching Home' at the New York Philharmonic-Symphony concert of Oct. 31? I was there, for I was anxious to know what he had done with the old Civil War tune, also known as 'There Were Three Crows.'

Klemperer and the orchestra played it very skillfully, but I must report that Thursday evening's audience was neither interested in it nor moved by it; for it gave the work the coolest kind of a reception, and the least applause ever given a new American work in my presence. And when the composer came out on the stage (always a signal for whooping up the applause to make the composer feel good), the audience did very little about it; a few applauded who hadn't done so before, but only a few. It must have been disheartening for Mr. Harris.

Personally, I couldn't get excited about this noisy piece. I find it artificial in so many ways, a work wholly without contrast, and most of all I neither see nor hear anything American in it. The theme, which, by the way, is not too good a theme, is one which lends itself none too readily to symphonic treatment. Mr. Harris, to my mind, has not made the most of it and his score seemed to me to be as Russian by implication as a work could be. One of my imps chuckled as he whispered to me: "I think 'When Igor Comes Marching Home' would be a far better title." I thought so, too.

Yet no less an authority than Lawrence Gilman of the New York *Herald Tribune* praised the work in his review the next day, and in his Sunday broadcast at the Philharmonic concert of Nov. 3 and his Sunday article of the same date, he delivered nothing short of a panegyric on Roy Harris and how American his music is, how he writes just what he feels, without an eye to a performance or a publisher. On the last two points I could tell Mr. Gilman a thing or two. But on the

first two I shall not dispute him. For I have the highest regard for his opinions and if he thinks Roy Harris an outstanding composer, after listening to 'When Johnny Comes Marching Home,' I can only say that I hope time will prove him right.

There are many, however, who demand from a composer more than vigorous, heavily orchestrated music, who ask for music that speaks to the heart. I haven't heard anything like that from Roy Harris. Perhaps Mr. Gilman has? But surely not in this overture, which was so well played by the orchestra and so little enjoyed and approved by the audience.

* * *

A man active in New York's music life writes me in answer to an interview given by Artur Schnabel, which I quoted in writing to you several issues ago. He is too modest to wish his name to appear, so I shall respect his wishes. Hear what he says:—

"My beloved Mephisto writes about Schnabel's statement that the German people are not any more musical than other nations and to my thinking unjustly agrees with him. Let us admit that what is going on in Hitler Germany is not only disgusting but very, very sad. But if a host in his home insults you, I see no reason for saying that he serves bad food, if he doesn't.

"Let me take you back to 1919, when I played the piano in a trio in a *Nachtkafé* or *café* in Berlin with a violinist who was a member of the Berlin Philharmonic under Nikisch till the war broke out. In the evening, we played popular and dance music, of course; but in the afternoon, when there were fewer visitors, we played only the best music. And whenever we played a Schubert or Brahms trio, or the César Franck or Pierné sonata, the cook always came out of the kitchen and listened attentively. The policeman from the corner came in often and asked for 'good music,' mostly for Wagner, which he knew well, and from memory. In his spare time I learned he played the bassoon at home.

"The hat check attendant was a man, who was by profession a barber, but he changed his job so as to hear good music. I saw him at every Nikisch concert with a copy of the orchestral score; he not only knew the music, but he knew how to read the orchestral score! And you will be interested to know that in his free time he played the oboe. I call a nation whose humbler members can do this a musical nation, where music is not a hobby of the rich but a real need of the masses.

"About Pfitzner, I can tell you that his music was never really successful with the German public and many leading German conductors, with whom I discussed his music, thought, as you do, that he was a bore as a composer. Yet Herr Schnabel played the Pfitzner Quintet with the Klingler Quartet in 1920 in Berlin, because at the time it was the style to play Pfitzner. The musicians started the 'mode,' the public stopped it. It is, of course, the public that decides.

"Thanks to Hitler we have in America, Schnabel, Klemperer, Schönberg, Paul Bekker and others. Thanks to Germany before Hitler they had a musical life which meant more and had more activity than the combined music forces of the rest of Europe, plus Asia, Africa and Australia. In the years 1919-1923, when I lived in Germany, they had 200 opera houses. In Italy, where opera has always been fostered, they did not have even one opera house that played ten months a year, as all the German cities had, plus a municipal music director and orchestra, of which every decent German city was able to boast.

"I can say all this because I am neither a German, nor a refugee. I only knew the Germany before and after the war. The United States, in which I now live, owes much to the Nazis for the tremendous development of its musical life and for the shifting of the music centre

With Pen and Pencil



La Argentina, Whose Technique of the Smile Is as Authoritative as Her Technique of the Danse Espagnole, Will Return to New York in a Recital on Nov. 16

of the world from Berlin to New York. I mean nothing personal in what I've said about Herr Schnabel, for I do not know him any more than I do Herr Bekker and I admire both of them very much. But I would like to avoid making the mistake which many are making, namely, forgetting what music was in Germany for 200 years before Hitler, because of what music in Germany has been for two and a half years under his regime."

* * *

I certainly was wrong in writing you last, in stating that Charles Wakefield Cadman was the first American composer to be honored by a day devoted to him at the San Diego Exposition.

For I have since learned that twenty years ago that splendid composer, Mrs. H. H. A. Beach, was honored at the San Diego Expositions of 1915 and 1916, when she was on the grounds the entire day, holding receptions, being the guest at luncheons and participating in two programs of her music, one in the outdoor stadium before a large audience, the other before a more intimate gathering in the California State Building.

* * *

"Mendelssohn Wins by a Length" might well have been a headline in any Newark paper—but not in the sports section. It seems that before Jascha Heifetz's Nov. 4 recital in that New Jersey city, the manager, Joseph A. Fuerstman, conducted a poll in the Newark papers to determine which of the concertos in the violinist's repertoire should be played. Mr. Heifetz submitted for the voting the Bruch G Minor and D Minor and Scotch Fantasy, the Glazounoff, the Mendelssohn, the Vieuxtemps No. 4 and the Wieniawski No. 2. Mendelssohn held a favorite's lead all the way through and came in to a brilliant victory. Mr. Heifetz won, too—the audience's cheers—and the audience, well, it won a great musical treat. Everybody happy? asks your

Mephisto

NEW 'TANNHÄUSER' AND MANY RECITALS IN VIENNA

Full Blush of Season Seen in Galaxy of Artists Appearing in Concert Halls—Refurbished Wagner Work Given by Staatsoper under Furtwängler Who Also Conducted First Philharmonic Concerts—Friction over 'Fidelio' Overtures

By DR. PAUL STEFAN

VIENNA, Nov. 1

NOT only does every day in Vienna bring with it a "big" recital, but in other respects as well all signs indicate that the season is in full swing. Among these recitals, those especially must be mentioned at which stars perform who set out from Vienna on great tours, often as far as America, sometimes around the world, or who are at least accustomed to pass through Vienna in the Fall in the course of such tours.

I would mention in this connection Toti dal Monte, who gave a greatly admired concert supported by the excellent baritone, Luigi Montesanto, at which both singers celebrated triumphs with Italian operatic arias and duets. Joseph Szigeti presented as usual a thoroughly individualistic program, which brought to light such gems as the little Sonatina of Weber, but which of course did not omit 'Petruschka.' The 'cellists, Gregor Piatigorsky and Emanuel Feuermann, were very well received.

The pianist, Brailowsky, captivated with a sort of anti-romantic interpretation of romantic music, but aroused general enthusiasm with the 'Tableaux' of Moussorgsky. Joseph Messner, musical director of the cathedral at Salzburg, not only gave a brilliant performance as organ virtuoso, but also revealed himself to be a composer of note. He conducted his Second Symphony of a few years back.

Lehmann in Farewell Concert

A few performances deserve special consideration. One of these is Lotte Lehmann's farewell concert, an evening of songs, which is always the personal concern of those countless friends, who, among the Viennese public in particular, are especially devoted to this artist. Mme. Lehmann not only celebrated an unparalleled artistic triumph, but received as well every conceivable manifestation which would follow as the re-

sult of her tremendous popularity. During this advance season she sang very frequently at the Staatsoper, and yet her return is looked for most eagerly.

Then there is the concert by Erna Sack. This was her first appearance in Vienna, but she had sung previously in Salzburg. She is unquestionably a coloratura phenomenon, in the sense that her voice really only begins where others cease, namely in altissimo.

given a concert this season with his usual outstanding success—and as a lecturer, and a political writer; but in the role of teacher he is new to the public. He presented several pupils who attended his master course at the state academy. They all revealed the sweeping tone which distinguishes him, and the nobility of delivery, which it would thus seem he knows how to transmit.

Just as last year it was Toscanini who was signed up for the beginning of the great orchestral and choral concerts, so

will take place in which Anni will sing Brünnhilde, and Hilde, Sieglinde. The like has never occurred before at the Vienna Opera. But to speak further of the new 'Tannhäuser': Furtwängler gave a splendid picture of this music and he was ardently supported by the guest stage-manager for this performance, young Dr. Herbert Graf, a native of Vienna who is also known in America. Despite the proof of unmistakable talent which Dr. Graf gave once again with this 'Tannhäuser,' the immediate engagement of this artist has unfortunately not yet resulted, due to the fact that the administrative situation of the Vienna Opera is at present quite unsettled. There is no doubt, however, that Dr. Graf will receive a second managerial assignment this season and he has also been chosen as stage-manager for the performance of the 'Meistersinger' which Toscanini will conduct at the Salzburg festival in 1936.

Furtwängler conducted in addition the first of the Philharmonic concerts, presenting a program which included, besides Haydn and the Seventh Symphony of Bruckner, the 'Coriolanus' Overture, with which he scored a victory as a consequence of his strong personality. Within the next few days he is also to conduct Brahms's 'German Requiem.'

Chancellor in Overture Debate

The matter of the 'Fidelio' overtures, about which I reported last time, has taken a new and almost sensational turn. It is generally known that Weingartner cherishes the specific wish as conductor of performing the second 'Leonore' Overture as an introduction to 'Fidelio' in place of all the other overtures, and that he did this recently. Not only the critics, but the public as well, as was evident from letters sent in to the newspapers, were opposed to this innovation. It just happens, however, that the Austrian Chancellor, Dr. Schuschnigg, is an enthusiastic admirer of 'Fidelio' and attends every performance. He sent word to the manager of the opera, however, that he no longer intended to do so, if the third 'Leonore' Overture were not to be played any more.

Thereupon Weingartner, in his capacity as conductor, announced he would have No. 3 played in the future, but before the beginning of the work (and then omit the 'Fidelio' Overture). The press would like to see a return to the old Viennese arrangement: the 'Fidelio' Overture at the beginning and the No. 3 after the prison scene.

The fiftieth birthday of the Viennese composer and musical scholar, Egon Wellesz, who is a university professor in Vienna and honorary Doctor of Music at Oxford, was celebrated with great affection. Oswald Kabasta performed over the radio the beautiful cantata, which Wellesz dedicated to Oxford University as a token of his appreciation. Two concerts, one by the International Society for New Music, acquainted one with chamber music, songs, operatic arias, and works for chamber music chorus and orchestra which demonstrated anew that Wellesz is one of the most interesting figures in modern music; he is, in fact, internationally recognized as such.

Koussevitzky and Boston Forces for Next Berkshire Festival

STOCKBRIDGE, MASS., Nov. 5.—The Boston Symphony, under Serge Koussevitzky, will appear at the third Berkshire Festival next August, according to Gertrude Robinson Smith, president of the festival, provided a sufficient number of sustaining members for the event is secured. Henry Hadley has been director of previous festivals. Next year, performances will be held in a large tent on the Dan Hanna Farm between here and Lenox.



© Ernst-Hilcher
Personalities in the New Staging of 'Tannhäuser' at the Vienna Opera: (Left to Right) Alexander Sved, the Wolfram; Wilhelm Furtwängler, Conductor; Herbert Graf, Stage Director, and Gotthelf Pistor, the Tannhäuser

Below this register, to be sure, she does not seem to be the marvel which she was claimed to be, but perhaps that will reveal itself at future concerts.

The Kolisch quartet, a unique star, gave its evening concert, only one, for it has engagements all over the world, and again afforded distinct pleasure with its peculiarly individualistic interpretation of classical and modern chamber music. Incidentally, in this connection the rendition of Debussy's Quartet would seem to have been a high-light.

Huberman Presents Pupils

Bronislaw Huberman appeared in a new role. We know him as a phenomenal violinist—in which role he has already

this season it is Furtwängler.—Toscanini will not arrive until November. Furtwängler is active in Vienna in the operatic and concert field for the first time since the familiar happenings in Berlin. The start of his operatic activity, which is to be repeated several times periodically throughout the season, was on this occasion a restudied version of 'Tannhäuser,' which he carried through from the very beginning.

The work was also for the most part newly staged; there were new costumes and a complete new casting of the most important roles. The latter included the appearance of two guest artists, Gotthelf Pistor as Tannhäuser, and Anne Bathy of the Budapest opera as Elisabeth, the same artist whom Toscanini had chosen last year for the soprano part in Verdi's 'Requiem.' Mme. Bathy sang with exceptional beauty and purity of tone, but her creation of the role turned out somewhat colorless, especially since she was immediately preceded on the stage by Mme. Lehmann, and immediately followed, already in the third performance, by another guest star, Hilde Konetzky, a very young Viennese singer who is at present a member of the Prague German theatre. She was, so to speak, a natural phenomenon as Elisabeth, and it created no little sensation when this second Konetzky sister made such a successful appearance at the Vienna Opera.

Were Champion Swimmers

Only a few years ago these two sisters were famous in the field of sports as champion swimmers. Today Anni is a superb, highly dramatic singer, still busy in Berlin, and just now engaged for five years by the Vienna Opera. It is likely that Hilde Konetzky will become a member of the Vienna Opera next season. In November a performance of 'Die Walküre'

ROCHESTER ATTENDS FIRST OPERA EVENT

Puccini's 'Tosca' Given by Civic Music Group in English on Eastman Series

ROCHESTER, Nov. 5.—The Rochester Civic Music Association gave Puccini's 'Tosca' on Oct. 25 and 26 as the opening event on the two Eastman Theatre concert series of the 1935-36 season. All the participants in the production were local artists with the exception of the three leading roles which were taken by guest artists: Leonora Corona as Tosca, Carlo Morelli as Scarpia and Armand Tokatyan as Cavaradossi. The orchestral support was furnished by the Rochester Civic Orchestra, Guy Fraser Harrison, conductor. The stage director was Nicholas Komraty, the assistant musical director Paul White, stage settings were by Clarence J. Hall, and costumes

by Alice Couch.

The opera was sung in English, a fact that was only noticeable now and then. Miss Corona was by far the best in the matter of diction and her voice and appearance produced a very cordial response from the two large audiences. The other two visiting artists were also very warmly received. Mr. Tokatyan's voice and acting were most appealing, and Mr. Morelli had the impressive stage presence and excellent baritone that one associates with the part of Baron Scarpia. Harold Wollenhaupt as Angelotti, Leroy Morlock as the sacristan, Edward Van Niel as Spoletta, Bernhardt Tiede as Sciarrone, Muriel Gwinnell as a shepherd, William Jermy as the jailer, all sang and acted their parts well. The chorus was well trained and their off-stage singing very effective.

MARY ERTZ WILL

VISITING ORCHESTRAS HEARD IN BALTIMORE

Philadelphians Led by Stokowski and National Symphony by Van Hoogstraten

BALTIMORE, Nov. 5.—The Philadelphia Orchestra, Leopold Stokowski conducting, began its series of local concerts on Oct. 23 at the Lyric. This opening program proved a brilliant musical evening. Mr. Stokowski's readings of the Brahms Symphony in E Minor and his edited versions of 'Tannhäuser' excerpts and the Overture to Wagner's 'Rienzi' served to convey the high artistic standards of the orchestra.

The National Symphony began its local series of concerts at the Lyric on Oct. 29 with Willem van Hoogstraten conducting in the absence of Haris Kindler, works by Brahms, Debussy, Tchaikovsky and Beethoven and the effective interpretations gave proof of careful preparation. This opening concert marks an increased schedule for the season. These visits of the National Symphony are under the local management of the T. Arthur Smith Concert Bureau. Elizabeth Ellen Star serves as counselor for the Baltimore concerts.

Albert Spalding, violinist, with André Benoist at the piano, opened the current series of Friday Afternoon Recitals at the Peabody Conservatory of Music on Oct. 25. The large number of subscribers found the artist's presentations of Bach, Handel, Beethoven and

some modern compositions of definite appeal.

The Maryland State Teachers' Association held its sixty-eighth annual meeting on Oct. 25 and 26, devoting its varied program to the problems of education. The subject of music was given a special program on Oct. 25 at the Baltimore City College Auditorium, where A. Walter Kramer, editor of MUSICAL AMERICA, delivered an address, 'Public School Music and Its Relationship to the Community.' The constructive criticism and advice of this frankly stated talk gave the educators much to reflect upon and offered encouragement that was helpful to the supervisors and music teachers in the audience. Margaret H. Benson, was the chairman and M. Eleanor More, secretary of the meeting. Music was given by the All Carroll County High School Chorus of 200 and an orchestra of seventy-four conducted by Philip S. Royer, supervisor of music, Carroll County.

Tibbett in Recital

William Albaugh, local musical manager, made the experiment of presenting a Sunday afternoon recital at the Lyric. A large audience assembled to hear Lawrence Tibbett, baritone, who with the assistance of Stewart Wille at the piano, gave a program of dignified and distinguished artistry and appeal.

The concert which inaugurated the United Jewish Appeal at the Lyric on Oct. 28 gave opportunity to the local public to value the qualifications of such distinguished artists as Mischa Levitzki, pianist; Mishel Piastro, concertmaster of the New York Philharmonic-Symphony; Viola Philo, soprano, and Erno

A Quartet Is Completed in Toronto



Alexander James Levey (with the Violin), Joins His Three Confreres, Harry Adaskin, Milton Blackstone and Boris Hambourg, of the Hart House String Quartet in Toronto

Rapee, conductor. The conductor also led the members of the Baltimore Symphony in a reading of the Beethoven Fifth Symphony and the Tchaikovsky's 'Marche Slav.' Addresses were made by L. Manuel Hendler, Harry B. Nice, the Governor of Maryland, Howard Jackson, Mayor of Baltimore, Dr. I. Edwin Goldwasser of New York, and Ludwig Lewisohn, author.

FRANZ C. BORNSCHEIN

Chamber Music Program in Boston Marks Saint-Saëns Anniversary

BOSTON, Nov. 6.—A program of chamber music commemorating the 100th anniversary of the birth of Saint-Saëns was arranged by Felix Fox on Nov. 4. The assisting artists were Isidor Philipp, noted French pianist, and Richard Burgin, Jean Bedetti and Jean Lafranc, members of the Boston Symphony.



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American Novelty Figures in Philharmonic List

Roy Harris's Overture, 'When Johnny Comes Marching Home,' Given New York Premiere by Klemperer—Symphonies by Haydn, Beethoven, Sibelius and Tchaikovsky Heard

WITH no visiting orchestras during the fortnight, the New York Philharmonic-Symphony reigned alone. Mr. Klemperer's programs were made up for the most part of standard works, with one exception, the new American Overture, 'When Johnny Comes Marching Home,' which Roy Harris wrote at the instance of a phonograph recording company, and which was heard for the first time in New York. Three works out of the beaten path were Ravel's 'Le Tombeau de

Couperin' and 'Alborado del Gracioso' and Schumann's Overture to 'Manfred.'

Klemperer Departs Momentarily from the Modern Idiom

New York Philharmonic - Symphony
Otto Klemperer, conductor. Carnegie Hall, Oct. 24, evening:

Overture to Byron's 'Manfred'....Schumann
Suite, 'Le Tombeau de Couperin'.....Ravel
Symphony in G (B. & H. No. 13).....Haydn
Symphony No. 5 in C Minor.....Beethoven

If voluminous applause is a criterion, it appears that Mr. Klemperer's reversion to a dominantly classic program for his fourth week of conductorship was welcome respite from the bootless Schönberg sessions of the previous seven days. And musical success was close upon the heels of popular approval.

Haydn in all his good humor and elegance was presented via this well known composition in such clear light that none could fail to recognize him. The overture from Schumann's 'Manfred' music gave a ring of significance and solemnity to the opening of the program — an agreeable deviation from the persiflage of conventional curtain-raisers. And Ravel's delicately tinted and volatile suite was interpreted with full deference to both composers—the immediate one, and the one of whom it is memorial.

At the concert on Sunday afternoon, Oct. 27, gracious old Haydn made way for Sibelius as represented by his Symphony No. 5 in E Flat. Except for this substitution, the Sunday program was a repetition of the previous one.

The Fifth Symphony of contemporary Sibelius appearing in juxtaposition to the Fifth Symphony of eighteenth century Beethoven leads one, almost unconsciously, to seek parallels between the two works, to play off one against the other and to evaluate the first in the terms of the second. In such a process, Sibelius inevitably comes to grief. The world has done interminable lip-service to Beethoven's economy and simplicity of utterance, but in the present instance there is reason to mention it yet again. The striking difference between these two fifth symphonies—disregarding, of course, the evidences of evolutionary change in the Sibelius—lies in the terse and direct utterance of Beethoven in contrast to the circuitous and somewhat diffident declamation of Sibelius. Not that the latter is ornate; he never is that. But he is not always crystal clear in the manner of his hard-working predecessor.

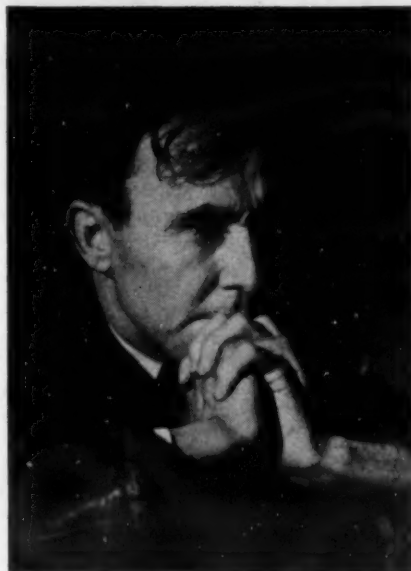
Both compositions (the Sibelius being a repeat from Oct. 10) received virtuoso treatment from Mr. Klemperer and his men. The conductor seemed to take particular pains to save Beethoven from a routine performance by keeping the tempos alive and injecting as much drama as the work will permit. His dynamics, of wide range, were especially well taken.

First American Novelty, Overture by Roy Harris, Introduced

New York Philharmonic - Symphony.
Otto Klemperer, conductor. Carnegie Hall, Oct. 31, evening:

Brandenburg Concerto No. 1.....Bach
American Overture: 'When Johnny Comes Marching Home'.....Harris
(First time in New York)
'Alborado del Gracioso'.....Ravel
Symphony No. 1 in C Minor.....Brahms

The orchestral season's first American novelty brought Roy Harris to the platform of Carnegie Hall to take the expected bow, composer-fashion, with handshaking all around—a much more common scene in that temple of Euterpe than could have been prophesied a few years ago. Though this was a first performance in New York, Mr. Harris's overture had been played in Los Angeles and Rochester. The essential detail of its history, however, is that it was composed especially for phonograph



Roy Harris, whose Overture, 'When Johnny Comes Marching Home,' was a Philharmonic Novelty

recording, since the purpose determined the general character, the length and to a degree the form as well as the spirit of the work thus commissioned.

Mr. Harris's first problem, perhaps, was to say his say in eight minutes—not so difficult for composers today as in the high noon of Bruckner, Mahler and Strauss. His second was to be consciously American. Our most characteristic moods, he decided, were "ribaldry," "sadness," a "spiritual yearning" or "suppliance," and "a fierce struggle of will for power." There was little of "grace" or "reverence" about us. To write that way was to write in an American manner. So much determined, what of the basic material? Mr. Harris decided that the Civil War tune, 'When Johnny Comes Marching Home,' was just what he wanted. It was jaunty in rhythm at the same time that it was minor (therefore melancholy) in tonality. From his own experience as a farmer's son, he knew well its effect of duality. His father, as he informs us through Mr. Gilman's notes, whistled it briskly in the mornings and solemnly in the evenings, going to or coming from a day's work at the plough.

Here was a mood program for a composer, but not the kind of program that need have specific meanings for the listener; a scaffolding that, once used, could be discarded for the sake of sonorities moving within the confines of musical design. The composer's intentions thus clarified, the question as to what was accomplished in their realization resolves itself into the usual personal equation. The music undoubtedly suggests the several moods of its agenda. If it is aggressive, even impudent in its address, one has only to remember the "ribaldry" of the mood-scenario. Perhaps a first point for argument is the worth of the old tune. For some, it is slab-sided and not quite so tractable as the composer was convinced it was. They may even find it's difficult to forget the variant (or was it a precursor?) that has to do with the three old crows which cry "Caw! Caw!" That, too, may be backwoods American. But is it particularly musical?

Mr. Harris is not afraid to quote his tune literally and liberally. He also varies it with considerable ingenuity. The reviewer, for one, found the variations less interesting than the quotes. The scoring, if varied in its combinations, is almost uniformly loud. This may well be in complete conformity with the ends sought. But many a listener was left, it may be suspected, without any sort of inward crescendo.

Mr. Klemperer's performance was one vigorous and expert. The players had more opportunity for tonal distinction elsewhere. Mr. Jaenicke's horn and Mr. Labate's oboe had something of a field day for virtuosity in the Brandenburg concerto, though the performance in its

entirety was not the smoothest or the clearest of local record. There was no lack of vitality, color and rhythmic zest in the Ravel; and Brahms, if not so intense and gripping in his utterance as Carnegie Hall audiences may have come latterly to expect, was given the benefit of just tempi and much open-throated lyricism, with a special word due the beauty of Mr. Piastra's singing violin. T.

Klemperer Conducts the 'Pathétique'

New York Philharmonic-Symphony, Otto Klemperer, conductor. Carnegie Hall, Nov. 3, afternoon:

Brandenburg Concerto, No. 1, in F...Bach
American Overture: 'When Johnny Comes Marching Home'.....Roy Harris
'Alborado del Gracioso'.....Ravel
Symphony, No. 6, 'Pathétique'.....Tchaikovsky

The substitution of Tchaikovsky's symphony for the Brahms First was the only change made from the previous week's program for the Sunday afternoon concert. Mr. Harris's American Overture again excited a great deal of interest and the composer was once more brought to the stage to acknowledge the audience's tribute of applause. The ever-popular symphony received a fervent but well-balanced performance under Mr. Klemperer's baton; it breathed an intense sincerity and its emotional significance was the more impressive for being continually expressed. The conductor received the warm acclaim of a large audience. C.

BEETHOVEN CYCLE OPENS

Juilliard Orchestra Begins Series with Stoessel Conducting

The opening of a Beethoven Cycle, Albert Stoessel, conductor, and Horatio Connell, soloist, was given at the Juilliard School on Nov. 3, with this program:

Overture to 'König Stephan,' Op. 117
Symphony No. 1 in C, Op. 21
'An die Hoffnung,' Op. 32
Mr. Connell
Symphony No. 2 in D, Op. 36

Mr. Stoessel began the first concert of a series of six by conducting the Overture to 'König Stephan,' a work of restless energy and vitality that is generally and unjustly neglected by larger orchestras. The First Symphony, couched in the charming terms of his predecessors rather than the turbulence of the later Beethoven, was given an exposition that effectively exploited its verve and delicacy.

Mr. Connell sang 'An die Hoffnung' with reticence and care for its poetic content, the orchestra supplying admirable accompaniment.

The Second Symphony, often over-long and because of the titanic stature of the later works classified as dull in comparison, became under the enthusiastic hands of the orchestra and conductor a joyous commentary in which the shadows cast by coming events were not less marked because they were parcel of an earlier, less profound Beethoven. The concert was an auspicious beginning to a cycle that should prove a heartening labor of affection. P.

Iturbi to Conduct Colon Orchestra in Spring Season

BUENOS AIRES, Nov. 1.—José Iturbi has been engaged to conduct the orchestra of the Colon Theatre in a series of symphony concerts during April and May before the opening of the opera season. Usually the opera season here precedes the symphony season, but the order was reversed this year in deference to Mr. Iturbi's previously arranged schedule, which includes an extensive tour in the United States. The tour was opened with a piano recital in Detroit on Oct. 31, followed, on Nov. 1, by an appearance as guest conductor of the Detroit Symphony.

Pablo Casals was recently elected an honorary member of the Spanish Academy of Beaux Arts.

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CINCINNATI FORCES INAUGURATE SEASON

Opening Pairs of Concerts Bring Heifetz as Soloist and Novelties under Goossens

CINCINNATI, Nov. 5.—Orchestral novelties, old and new, and highly successful appearances of Jascha Heifetz as soloist were distinguishing marks of the early concerts of the current season by the Cincinnati Symphony under Eugene Goossens. The first pair occurred on Oct. 17 and 18, and brought a program consisting of Handel's Concerto Grosso in C, Beethoven's Fourth and Brahms's Second symphonies.

Emil Heermann, concertmaster; Howard Colf, assistant concertmaster, and Karl Kirksmith, first 'cellist, formed the concertino in the Handel work. This composition, incidentally, is not one of the famous twelve but one of three works published in 1741 and used as an interlude in 'The Feast of Alexander.' Mr. Goossens, fond of unearthing forgotten music, gave us a revival of the Concerto Grosso in a transcription by Felix Mottl, scored for flutes, oboes, horns, trumpets, tympani, strings and the three solo instruments.

Musical interest here, for several years seemingly on the wane, appears to have been greatly stimulated. Attendance at the symphony concerts was gratifying, the evening event having been virtually a sell-out. In view of the absence of a soloist there is reason for the symphony management to feel greatly encouraged.

Jascha Heifetz drew one of the largest audiences in the history of the Cincinnati Symphony at the Saturday night concert on Oct. 26. The matinee attendance on the preceding day also attested to his popularity in this community. He played the Elgar Concerto, not heard here since Maud Powell introduced it in 1907, and Chausson's 'Poème.' Both vehicles proved worthy of the artist and, it must be said, they were played as only Heifetz can play them.

A "New" Mozart Symphony

Among the orchestral novelties—and what concert conducted by Goossens does not contain novelties?—was a "new" symphony by Mozart, identified as No. 34, or K. V. 338. Digging into the dust bins is seldom profitable. This time was an exception, for the work is

utterly charming and worthy of enthusiastic revival. Another novelty was Bax's Overture to 'A Picaresque Comedy,' a relatively recent composition from the pen of a mature composer. The writer admits to being in the minority locally in ascribing small importance to it.

Fritz Kreisler opened Cincinnati's musical season at Taft Auditorium on Oct. 16, appearing under auspices of the Artist Series and playing before over 3,000 people. Obviously his local popularity is undiminished. His program maintained a conservative level throughout—Tartini, Bach, Viotti and a number of his own transcriptions. Carl Lamson, of course, was at the piano.

Another series opened Sunday afternoon, Oct. 19 at the Hall of Mirrors, Netherland Plaza. The Conservatory of Music inaugurated its annual Afternoon Musicals. The instrumental features of the program included a Corelli Concerto Grosso, a Concerto for two violins and the Brandenburg Concerto No. 2 by Bach. Soloists were Howard Colf and Stefan Sopkin, violinists; Karl Kirksmith, 'cellist; William Pfeiffer, flutist; Ferd Prior, oboist; Charles Mucger, trumpet, with Grace Woodruff at the cembalo. These all are members of the Conservatory faculty. Alexander von Kreisler conducted the presentation which called on the services of the Conservatory orchestra as well as the soloists.

Melchior in Jubilee Concert

The Matinee Musicale, quite the most idealistic musical organization in Cincinnati, opened its concert series on Oct. 27, with a silver jubilee concert. Lauritz Melchior was the soloist, singing a program of such merit and in such superlative style as to set a mark that will be this writer's standard until others set a higher one for him.

The Metropolitan Opera Quartet gave a concert on Oct. 29 in Taft Auditorium. It was a jolly "get together," a mixture of singing and comedy, high and low. The audience enjoyed the event.

Hubert Kockritz, baritone, accompanied by Miriam Otto at the cembalo, contributed a group of old English songs by Arne and Purcell.

Among important concerts booked for the near future is that to be given on Nov. 1 by the College of Music Orches-



Eugene Goossens, Conductor of the Cincinnati Symphony Which Opened Its Season

tra, conducted by Walter Heerman.

The Conservatory of Music on Aug. 12 began a series of thirty-six national broadcasts over the Columbia network. The programs will be given every Saturday morning from 11 to 12 o'clock, EST, and originate in the Conservatory concert hall. GEORGE A. LEIGHTON

Mrs. MacDowell Honored at Opening Meeting of MacDowell Club

A large gathering of members and their friends attended the season's opening of the MacDowell Club on Monday evening, Oct. 28, which was a reception to Mrs. Edward MacDowell, who was spending a few days in New York prior to her leaving for a number of concert engagements.

Mrs. MacDowell was introduced by Cecil Smith, president of the club, and responded graciously by prefacing with charming comments her playing of a number of MacDowell piano compositions. These included 'A. D. 1620' from the 'Sea Pieces' and several of the 'Fire-side Tales.' At the close of her performance the audience rose to honor her, as it did when she appeared on the stage at the beginning of the evening.

The Conservatory of Munich has opened a "seminar" for the education of music teachers.

OPERA NEGOTIATED FOR PHILADELPHIA

Five Metropolitan Performances Planned—Orchestra Will Bring Ballet Russe

PHILADELPHIA, Nov. 5.—An augmented musical season, semblable to the dimensions of previous years in Philadelphia, is in prospect from recent announcements. The Philadelphia Orchestra Association, which subtracted two sets of concerts from the regular series, will sponsor five special events of importance, outside the regular season and the outlook is very bright for a return of the Metropolitan Opera after a year's absence from the Academy of Music.

The special orchestra series will include the Ballet Russe de Monte Carlo (Nov. 11) with the full orchestra playing under the direction of Leopold Stokowski, including a restoration of 'Shéhérazade' to the repertory, after twenty years absence, since the last Diaghileff tour; Borodin's 'Prince Igor' (Dec. 23) presented by the Art of Musical Russia, Inc., in conjunction with the full Philadelphia Orchestra, under Alexander Smallens; the only appearance here this season of Igor Stravinsky, as soloist with the orchestra in his own piano concerto, and conducting his Capriccio, followed by the local premiere of his 'Perséphone' presented by the orchestra and the chorus of Art of Musical Russia, Inc., Alexander Smallens conducting; George Gershwin's debut as soloist with the Philadelphia Orchestra, and a Gershwin orchestral program conducted by Mr. Smallens; and the only concert appearance here this year of Lucrezia Bori.

A number of music lovers banded together last spring, under the chairmanship of Mrs. George Horace Lorimer, to preclude an opera-less season this year. The group, also including Dr. Herbert J. Tily, Mrs. Alexander Biddle and others, has had conferences with Edward Johnson, general manager of the Metropolitan, with the result that at least five performances are planned.

The committee is making itself responsible for a guarantee fund. Already half of this fund has been subscribed, George Horace Lorimer, editor of the *Saturday Evening Post* having contributed \$5000 and Dr. Tily, noted merchant and art patron, \$2000.

W. R. MURPHY



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Mr. Rechlin was also heard in a broadcast from Munich.

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State of Massachusetts Plans Adult Music Education Project

Choral and Orchestral Groups to Be Formed, under Supervision of K. C. Brown, by School Board Through University Extension Division — Recreation Chief Objective—Festivals in Three Cities Desired

BOSTON, Nov. 5.—The Massachusetts State Board of Education is this month virtually completing plans for a project in adult musical education and musical recreation which, it is believed, establishes a precedent in this particular field, not only in this state but elsewhere. Through its division of University Extension, of which James A. Moyer is director, the state's new project will be carried forward under the immediate supervision of lieutenants selected with a view to their peculiar fitness for the performance of the tasks assigned to them.

The project itself consists of a state wide organization of choral groups and orchestral classes which will offer the adult population numerous opportunities for systematic musical recreation, together with organized study if it is desired. Primarily, however, the project is one of recreation, and special emphasis is being laid upon this aspect of it, together with the attendant incidental excursions into the realm of music appreciation.

The idea first took definite form in

1932 when Mr. Moyer requested Keith Crosby Brown of this city to organize and direct a class in choral singing in Boston. Little was said at the time concerning the class, since it was purely in the nature of an experiment. The class, however, has become more popular each year, some members often traveling from points as far distant as fifteen miles from the city.

The increasing success of this class offered ample evidence of the probable interest to be expected from the formation of similar classes elsewhere in the state, which led Mr. Moyer to appoint Mr. Brown general supervisor of this work. At the same time, the field was widened to admit orchestral as well as choral groups and Mr. Brown was empowered to appoint district directors known to have proved themselves efficient conductors in their respective fields.

Nov. 1 saw fifteen of these choral and orchestral classes organized and functioning in various cities and towns throughout the state. "Eventually," said Mr. Brown in a recent interview, "we hope to have at least forty choral groups and forty orchestral classes. I hope," he continued, "that these various groups can be brought together for a series of music festivals in Boston, Worcester and Springfield. These cities are the respective centres of the various groups, and by holding festivals in them we would thus cover the eastern, central and western districts of the state."

Asked whether this state project



Keith Crosby Brown Is Named General Supervisor of Massachusetts Music Activity

might be duplicating the work of the Choral Festival Alliance, Mr. Brown replied that, while the aims of each were somewhat similar, the methods of their attainment were unlike, and that while each would seek to co-operate with the other, a duplication of activity was not anticipated.

"This state project," he pointed out, "is subsidized by the state and we are therefore in a position to offer not only extraordinary opportunity for musical recreation, both choral and orchestral, but also, to those who wish to take advantage of it, an exceptional opportunity for study under accredited teachers and conductors. Those who enroll in any university extension course which carries credit with it may always receive this point at the end of the term by fulfilling the requirements. Similarly, we hope eventually, to offer those who desire it a point of credit which may make their study a more stimulating activity without in the least interfering with those who enroll for the pure pleasure of performing in an orchestra or singing in a chorus."

GRACE MAY STUTSMAN

MILWAUKEE HEARS CHICAGO SYMPHONY

Stock Leads Works by Franck, Debussy, Beethoven and Wagner at Opening

MILWAUKEE, Nov. 5.—The opening of the series of ten concerts by the Chicago Symphony, Frederick Stock, conductor, occurred on Oct. 21, in the Pabst Theatre. The program included the Franck Symphony, the 'Leonore' Overture No. 2, Debussy's 'Iberia,' and 'Bacchanale' and Finale from 'Tannhäuser.' The orchestra played with exquisite unison, superb tonal body and a refreshing verve.

The Symphonic Male Chorus, which Alfred Hiles Bergen organized last season and which he conducts, gave its first concert in a series of three, in the Pabst Theatre on Oct. 24 with a membership of approximately seventy. The personnel is composed of young business men, many of whom have never sung in any organization, yet at this concert, the group responded to every demand of the conductorial baton with excellent enunciation, attack and release, singing entirely from memory. The assisting artist was Irma Schenauit Hall, pianist and native of Milwaukee. Her playing was marked by a brilliant technique and a versatile feeling for interpretation, though in a Chopin group the phrasing was inclined at times to lack continuity.

Jan Kubelik, violinist, assisted by his son Rafael at the piano, gave scintillant performances of compositions by Bach, Tchaikovsky, Handel, Saint-Saëns, Paganini, and a new concerto by the violinist himself, which was cast in the established form of three movements and was modern without being outrageously dissonant. Although the work requires great technical dexterity, this is not so obvious as to outweigh its musical values.

The Society of Musical Arts presented the Fine Arts Trio, Helen Reiley, violin; Mildred Catenhusen, 'cello; Cecilia Ustruck, pianist, assisted by Angela Huenik, soprano, before a large audience in the Athenaeum.

C. PANNILL MEAD

TWIN CITIES ENJOY PLETHORA OF MUSIC

Ormandy Leads Symphony with Flagstad as Soloist—Recitals Increase

MINNEAPOLIS, Nov. 5.—The Twin Cities music season, hardly more than two weeks old, has already gone into "quantity production." Minneapolis Symphony, opening its series brilliantly in a homecoming concert on Oct. 26, immediately entrained for a brief tour of the Northwest and Canada, its first fall trip since 1920.

Meanwhile three recital series have started, the Thursday Musical of Minneapolis presenting Lauritz Melchior in its first concert of the season, the Schubert club of St. Paul offering Ria Ginstler and the St. Paul Concert Service (formerly the St. Paul Civic Music association) leading off with José Echaniz. The University Artists course opens on Nov. 16 with Lawrence Tibbett in a song recital.

Eugene Ormandy, as a conductor, is more assured, more authoritative, more adroit than ever before. This was vividly demonstrated in the first concert of the symphony's Third of a Century season which drew a near-capacity audience to hear Weber's Overture to 'Der Freischütz,' Ravel's 'Rapsodie Espagnole,' Beethoven's Fifth Symphony and Kirsten Flagstad as soloist.

Under a baton which was wise and alert, the old Fifth voiced its familiar message with forthright candor and concision. A quite remarkable illusion was given of direct and straight motion toward a goal visioned in the first bars of the first movement.

The Ravel piece was played with the

finesse and fastidiousness which Ravel requires, yet did not emerge with the master's more mature and better organized later effectiveness. When Ravel is humdrum he is not only humdrum but thin. The 'Freischütz' Overture was given a bouncing and colorful reading.

Mme. Flagstad lived up to the fulsome press notices we middle-westerners have read. Her vocal equipment is complete, and her control of it equally so. And it was a distinct pleasure to hear and see a song brought to full vocal fruition without fuss and strain. Her Wagner songs were especially thrilling, though in 'Elisabeth's Prayer,' as also in Weber's 'Leise, Leise,' one might have welcomed more temperament and a shade more warmth.

Melchior Recital Enjoyed

Probably no keener satisfaction in singing artistry has been enjoyed in recent seasons than that given by Lauritz Melchior, who offered as nearly perfect a song program as we have heard. This tenor not only has golden tones but an intellectual management behind them. His vigor and vitality would not be half so remarkable if they weren't regulated by an unerring sense of proportion.

Ria Ginstler made her first American appearance in St. Paul, impressing by faultless delivery and exceeding good taste in a program liberally bestrewn with Wolf and Strauss. José Echaniz thrilled another St. Paul audience by a dazzling technique which gave Bach a grateful lyricism and yet was able to give full value to such moderns as Shostakovich, Stravinsky and Prokofiev.

JOHN K. SHERMAN

BARCELONA FORCES GIVE COMPLETE 'EGMONT' MUSIC

'La Forza,' in Spanish, to Open Opera Season at Teatro Liceo—Casals Players in 'L'Arlésienne'

BARCELONA, Nov. 1.—Beethoven's incidental music to 'Egmont' was the feature of the opening concert of the season by the Banda Municipal de Barcelona, under Joan Lamote de Grignon, before a capacity audience in the salon of the Museo de Bellas Artes. Using a Catalan translation by Joaquim Pena, the role of Clara was sung by Mme. Pilar Rufi, mezzo-soprano, and the text was recited by Enric Gimenez, professor of the Escola d'art Dramàtic de la Generalitat de Barcelona. Wagner's 'Faust' Overture, 'Siegfried Idyll' and 'Forest Murmurs' from 'Siegfried,' completed the program.

The Teatro Liceo will open the opera season this month with 'La Forza del Destino' in a Spanish version. Of several months' duration, the season also will bring several Russian novelties. On Columbus Day, the large American colony was out in force to hear 'Cavalleria Rusticana' and 'Tosca' followed by concert offerings, at the Victoria Teatro. Recitation of classic dramas in conjunction with the playing of their in-

cidental music is popular with local audiences. Hence the forces of the Orfeo Catalán and Pablo Casals Orchestra and the principals of a leading dramatic theatre here combined to present Daudet's 'L'Arlésienne' and Bizet's incidental music for the play at the outdoor Greek Theatre in Montjuich Park.

H. C. P.

Richard Crooks on Recital Tour

Richard Crooks, tenor of the Metropolitan Opera, is delighting large audiences on his recital tour. He appeared in Winnipeg, Manitoba, on Oct. 14; in Calgary, Alberta, on Oct. 9; in Edmonton on Oct. 7 and in Columbus, O., on Oct. 1. His programs include early airs by Haydn and Stradella; arias from French and Italian operas and Lieder by Richard Strauss and other works.

Mary Moore Wed To Dr. Albert Magee

Mary Moore, twenty-one year-old coloratura soprano, who made her debut at the Metropolitan Opera House last season on St. Patrick's day, was married on Nov. 2 in Brooklyn, to Dr. Albert C. Magee, son of Miss Moore's former singing teacher, Mrs. Edythe J. Magee.

PEOPLE'S SYMPHONY HEARD IN BOSTON

Sevitzky Conducts Initial Concert of 16th Season—New Liebersen Work Given

BOSTON, Nov. 5.—The People's Symphony, Fabien Sevitzky conductor, opened its sixteenth season in Jordan Hall on Oct. 27 with Frances Nash, pianist, as soloist. For this initial concert Mr. Sevitzky chose the following program:

Brandenburg Concerto No. 3 in G....Bach
Suite 'In a Wintergarden'.....Liebersen
(First Time in Boston)
Concerto in E Minor for Piano and Orchestra.....Chopin
Symphony No. 3, 'Eroica'.....Beethoven

It was evident that the People's Symphony had lost none of its fine-fingered skill during the summer interim. It played with admirable unity of purpose, albeit at times with slight over-exuberance of tone. Perhaps this should not be too severely censured, since Jordan Hall has never been dimensionally ideal for orchestral music of this magnitude.

Liebersen's Suite brought forward an amusingly busy set of little tone pictures by a Chicago composer who is also a doctor of medicine. The work was awarded the Hollywood Bowl prize last year and came to its first performances this year on March 14 and 15 by the Chicago Symphony under Frederick Stock. The work is expertly put together. Dr. Liebersen knows his counterpoint and has a flair for creating music in thoroughly understandable idioms. The Suite is a bit noisy, but after all, 'The Musical Clown' and 'The Juggler' could hardly be expected to recite bedtime stories, and anyone who has ever been associated with the production of plays would recognize in 'Backstage' the typical fugal counterpart of a common experience. 'The Dancing Ballerina' was to this commentator the least entertaining of the group, which offered a challenge, successfully met by Mr. Sevitzky and his men.

The strings gave a fluent performance of the Bach Concerto, but the Beethoven needed more concentration upon technical details to be entirely satisfying, although on the whole it was a very acceptable performance.

Frances Nash, if memory serves correctly, has not been heard in this city for many years. Her interpretation of the Chopin was intelligent and melodious and gave evidence of her understanding of the intentions of the composer. Her tone is good and she refrained from assaulting the key-board, for which one listener was grateful.

Recitals Many and Varied

Among recitals in Boston was that of Blanche Haskell, soprano, on Oct. 22, in Jordan Hall. Mrs. Haskell offered songs by Handel, Mozart, Schumann, Schubert, Cui, Ravel and others. The singer was complimented by a large and very enthusiastic audience. Her accompanist was Walter Arno.

Another recitalist was Oliver Daniel, pianist, who played Bach, Brahms, Schumann, Tcherenpin, Sibelius and Nin in Jordan Hall on Oct. 31. Mr. Daniel is a young man of obvious seriousness of purpose, as yet not too successful in evoking the varying moods of music he essays. His audience was warmly applaudive.

Lawrence Tibbett, accompanied by Stewart Wille, drew a large audience to Symphony Hall on Nov. 3, at which time he sang songs for the most part in English, and as usual won his audi-



Rappoport

PIANO MUSIC AT A PUBLISHER'S PARTY

Mischa Levitzki, Who Played His Own New 'Valse Tzigane' at a Recent Reception Given by Harold Flammer, Poses for the Camera with Mr. Flammer

ence quite completely. It is a matter of record that the singer was obliged to give what amounted to a second concert after the printed program had been disposed of.

Manuscript Club Honors Mrs. Beach

In Brown Hall on Oct. 24, the Manuscript Club of the New England Conservatory of Music honored Mrs. H. A. Beach by presenting a program dedicated entirely to her own works. It was an intimate concert, bringing forward the lesser known of Mrs. Beach's smaller works in a manner which reflected notable credit upon the youthful performers. Those who participated were Eleanor Steber and Dorothy Magill, sopranos; John Metcalf, baritone; Ruth Culbertson, Leo Litwin, Carl Feldman and Peter Walters, pianists; George Milrood, violinist, and Leigh Elder, cellist.

The Conservatory orchestra, under the baton of Carl McKinley of the faculty, gave an outstanding concert in Jordan Hall on Oct. 30, with Dowell McNeill assisting at the organ. The program, which listed the Johann Chris-

tian Bach Sinfonia in B Flat also contained Schumann's Overture, Op. 52, a 'Poem' after Verlaine by Loeffler played in memoriam, and the Saint-Saëns Symphony No. 3 in C Minor for orchestra and organ, also in memoriam. It was the best concert by this orchestral group in several years. Dependent upon the customary yearly disintegration and reorganization, the orchestra changes with disconcerting frequency. This year should mark a new high in achievement for the group.

GRACE MAY STUTSMAN

Second Meeting of The Bohemians Held

At a second meeting of the Bohemians at the Harvard Club on Nov. 4 Beryl Rubinstein, pianist, played his own 'Arabesque,' 'Nocturne' and 'Sonatine.' Arthur Loesser, pianist, and Mr. Rubinstein, performed Saint-Saëns's Variations for Two Pianos on a Theme by Beethoven. Jacques Gordon, violinist, and Lee Pattison, pianist, played Beethoven's Sonata, Op. 96 for violin and piano.

INDIANAPOLIS MEN IN INITIAL CONCERT

Schaefer Conducts Forces in Works by Bizet, Haydn, Weber and Goldmark

INDIANAPOLIS, IND., Nov. 5.—The concert season had an auspicious opening on Oct. 15 at the Murat Theatre when the Indianapolis Symphony, Ferdinand Schaefer, conductor, gave the first of a series of five subscription concerts. The program embraced the 'Rustic Wedding' Symphony of Goldmark, the 'Euryanthe' Overture by Weber, the Variations from the 'Emperor' Quartet by Haydn and the 'Carmen' Suite No. 1, of Bizet.

This concert marked the opening of the sixth season and attracted a record audience. The personnel of the orchestra has been augmented by a new concertmaster, Carlo Mastropalo; Walter Hermann, first 'cello; Hans Meusser, bassoon; Joseph Koemschlag, bass, and Vincent Cafrasso, French horn, all members of the Cincinnati Symphony. Vladimir Bakaleinikoff, assistant conductor of the Cincinnati Symphony, will act as guest conductor at the January concert.

Lucrezia Bori in Recital

Lucrezia Bori, soprano, was the artist for the opening of the Martens series, on Oct. 21. Mme. Bori was heard in groups of Italian, French, English and Spanish songs. In her accompanist, Mr. Bristol, she had splendid support.

PAULINE SCHELLSCHMIDT

Rapee Entertains for Toch

In honor of Ernst Toch, noted composer, Erno Rapee, Radio City Music Hall conductor, invited members of the press to a reception in Radio City on Nov. 5. Dr. Toch has composed the music for a new film of Du Maurier's 'Peter Ibbetson,' which was to open at the Music Hall on Nov. 7.

Columbia Concerts Issues Artist Album

Columbia Concerts Corporation has recently published an artist album (New York: Atlanta Printing Co., Inc.) in an edition limited to 1,000 copies. The roster of artists is issued in imposing and handsome format.

"There are two more concerts and they are recommended

for Mr. Loesser is not only a technically masterful and musical pianist but also a clear and persuasive exponent of all that he plays. These things don't inevitably come together in the same man."

—ROBERT A. SIMON, *The New Yorker*, Nov. 2, 1935

ARTHUR LOESSER

Pianist

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MUSICAL AMERICA

Founded 1898 by JOHN C. FREUND

JOHN F. MAJESKI, Publisher

THE MUSICAL AMERICA CORPORATION:
John F. Majeski, President ::: A. Walter Kramer,
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Subscription Rates: U. S. A. and Possessions, \$3 a year;
Canadian and Foreign, \$4. Single copies, twenty cents.
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The Memory Fashion and Its Menace to Our Current Repertoire

IN a time of mounting complaints about the hackneyed character of musical programs of every description, there is reason to consider anew the prevailing fashion for performances from memory. If the present trend continues, eventually there may even be something of novelty in an individual or group performing from the printed page, now that string quartets and other chamber combinations are emulating conductors, who in turn have taken their cue from pianists and violinists. There is, of course, nothing new in the circumstance that accompanists frequently are as innocent of "notes" as the singers for whom they play—though the wordbooks of the latter continue to be a prop for perhaps a majority of recital vocalists.

Where, the thoughtful musician may ask, is all this leading? Is there a gain or is there a loss in purely musical considerations, as distinct from those that may pertain to the eye? And is the immediate matter of a slightly freer and more communicative performance, if, indeed, this can be said to result, as important as the issue of repertoire? Just what is happening to our orchestra, chamber music and recital programs as the result of the increased concentration on memory performances? Are we cutting ourselves off from more and more music that we ought to perform and ought to hear, for the sake of a little more freedom or intensity of utterance, real or imaginary? If the supposed gain is primarily one of added glory for the performer, is the game really worth the candle?

There is here much for sober reflection. No one is going to recommend that pianists or violin-

ists, much less singers, make music universally from the notes. Nor will those conductors who, from preference and long-established habit, conduct from memory be urged to place on music racks in front of them the scores they know too well for any consultation of the printed page. There can be no logic in encumbering any artist with sheaves of paper he does not need. Where the trouble arises is in the growing tendency to make memory performance all-inclusive and obligatory, as if there were something undesirable or objectionable about the use of scores. Some artists, no doubt, memorize much more readily than others. Some music, as any musician will confess, all but defies memorizing, whereas other music almost takes care of itself in this respect. In the busy life of an artist who must be continually before the public, which is the more likely to find its way into his programs, if he feels compelled to memorize everything he performs?

WORKS of the standard repertoire are, naturally, the ones likely to be memorized first. Often this storing away in the memory of the "old standbys" is a task of student days; not only something done because it was required, but something done when there was an absence of conflicting demands, such as are represented by the pressing needs of day-to-day performances. Inevitably, piano students memorize much the same literature. Equally to be expected, young conductors labor over much the same ground. With a basic repertoire thus stocked away in the memory and with rehearsal and performance problems clamoring for first attention, is it surprising that in later years those who feel they must do without notes are thrown back continually on what they already know? The enterprising conductor or recitalist, of course, does memorize some new music. But isn't it obvious that he would be in a position to play much more of it, if the dangers of memory slips and even breakdowns could be ignored through the simple procedure of playing from the score?

Orchestral listeners can remember when it was the rule, rather than the exception, for the greatest of conductors to play from score. Patrons of piano concerts may need to be reminded that the time is really not distant when an artist like Raoul Pugno disdained the memory fashion. Pugno went his way, the printed music before him, playing what he liked, when and where he liked. If here and there a pianist of today should find it convenient to introduce novelties or particularly troublesome works of an elder day by emulating the worthy Pugno, what possible objection could there be? Is there anything more illogical in music than the rule whereby sonatas calling for both violin and piano are played from the music and concertos for either violin and piano from memory? And if a distinguished pianist may play his part in Beethoven's well-worn 'Kreutzer' Sonata with the notation before him, though the memorizing of it would be no trick whatever for him, should he be debarred from playing a virtual novelty like the d'Indy piano sonata because to memorize it would be a task disproportionate to the number of performances likely to be given it?

SURELY, there is common sense in music playing, as in all other activities of man. And common sense, we make bold to say, would dictate that in company with many works played from memory, certain others may fittingly be played from score, whatever the medium and whosoever the performer or performers. The issue is no academic one, since the life of the concert repertoire depends on counter steps being taken to check the present tendency for it to shrivel up and contract. It is the business of the executive musician to open doors, not to close them.

Personalities



The Roth Quartet, Feri Roth, Jenő Antal, Ferenc Molnár and Janos Scholz, Enjoy a Vacation and Some Concerts in Mexico City

Hofmann—The Polish government has conferred upon Dr. Josef Hofmann the order of Polonia Restituta. Dr. Hofmann, who is now visiting his native land, recently broadcast a program over the Polish radio system.

Engel—The Elizabeth Sprague Coolidge Medal for eminent services to chamber music was awarded to Carl Engel, former chief of the division of music of the Library of Congress, at the annual Founders Day concert in the library's music division.

Koussevitzky—First citizenship papers in the United States were taken out the end of last month by Serge Koussevitzky, conductor of the Boston Symphony, by Mrs. Koussevitzky and by his secretary, Olga Naumoff.

Alfano—The operatic setting of Rostand's 'Cyrano de Bergerac' upon which Franco Alfano has been working for some time, is said to be completed and it is stated that the premiere of the work will occur simultaneously at the Teatro Reale in Rome and the Opéra-Comique in Paris.

Farrar—A musical landmark of the State of Massachusetts disappeared recently when the house in which Geraldine Farrar was born in Melrose, was destroyed by fire. The fire is thought to have been of incendiary origin.

Jeritza—On her return recently from Europe, Maria Jeritza brought with her the Golden Badge of Honor and the Order of Merit, First Class, both bestowed upon her by the Austrian government after a performance of Puccini's 'Tosca' in Vienna during the summer.

Heifetz—Pausing in a recent rehearsal for a radio program, Jascha Heifetz declared that he wished some composer would write a work for violin and piano which would take only one and three-quarter minutes in performance. "Most violin works," he said, "were written before the days of Hertz and Marconi, and the shortest I know lasts two and one-half minutes."

Rachmaninoff—In honor of Sergei Rachmaninoff, a festival devoted entirely to his compositions and lasting for a week, will be given in Sheffield, England, next October. The eminent Russian will appear both as piano soloist and as conductor. One of the works to be given will be his symphony, 'The Bells,' suggested by Edgar Allan Poe's poem of that name and scored for orchestra, chorus and soloists.

London's B. B. C. Concert Plans

(Continued from page 7)
composers, namely, chorus, baritone soloist and orchestra. On the same program is Mendelssohn's 'Die Erste Walpurgisnacht' which I have not seen on one of our programs in a long time.

From Mendelssohn's ingratiating music to Bartók's 'Cantata Profana' is a far cry, but we know the broadcasting corporation's program policy well enough to realize that on no account could Bartók have been omitted. His inclusion is automatic, whereas such composers as Kodály and de Falla appear to have been quite forgotten by the selection committee. Stravinsky is another who is in no danger of being overlooked. On Feb. 12 we shall be hearing his 'Oedipus Rex,' which is both opera and oratorio, or neither, according to your taste. It is perhaps best heard in the concert hall, since Stravinsky's purpose here was to avoid dramatic action. It remains to be said that two purely classical concerts are down for Nov. 13 and Feb. 19, and that a major work of Beethoven appears in no less than six of the programs.

One Elgar Work Listed

As a reflection of policy, the concert list shows a number of forces and interests at work, the box office, not unnaturally being prominent among them. It is not surprising, therefore, that not all the programs are models of construction. Nor

will all parties be equally pleased. Elgar-ians, for example, may be permitted to wonder why their composer is to be accorded but one performance, and that of the 'Enigma Variations' which is already in danger of being over-played in this country.

But the real objection to the B. B. C. musical policy, in so far as it is revealed in these programs, is that it is based not so much upon intense conviction, as upon compromise. It is committee-ridden. 'Cantata Profana' and 'Oedipus Rex' have been included, not as exciting adventures in present-day music, but as a means of educating, even of chastening, the ordinary listener. *Faut être dans le mouvement.* Not that there is very much movement nowadays where Stravinsky, at least, is concerned. But by making a show of controversy in the pages of its official journals, the B. B. C. persuades a few of its followers that these names can still stir up public opinion. When Sir Thomas Beecham goes out of his way to include a certain work in a program, we can be sure that he cares intensely for that particular composition. It may be a work of dubious quality, such as Saint-Saëns's Third Symphony. Never mind; it will be most eloquently performed. You can be sure of that. Whereas, when the B. B. C. decides to give an unfamiliar composition, you can be just as sure that it has been thought expedient to do so.

Here's a Baton with a Past

ON display in the lounge of Carnegie Hall is a baton which belonged to Ureli Corelli Hill, president of the Philharmonic Society of New York during the first six years of its existence and conductor of eight concerts in the first five seasons. It was presented to the New York Philharmonic-Symphony Society recently by Mrs. George Hill, whose husband was a grandson of U. C. Hill.

The baton was a gift to Mr. Hill from Mme. Otto, a singer who frequently appeared with the orchestra in its early days and was soloist at the first concert in the Apollo Rooms on Dec. 7, 1842. Her husband, a violinist, was a member of the original orchestra personnel. Nineteen inches long and weighing four and a quarter ounces, the baton is covered with dark blue velvet, decorated with silver and studded at either end with topazes. The inscription reads: "Presented to U. C. Hill, President of the New York Philharmonic Society by Madam Otto. March 17, 1843."

Mr. Hill, it is said, was a Connecticut Yankee who though not a musician of great talent, was imbued with the zeal of the pioneer

The Baton with Which
Ureli Corelli Hill
Led the Philharmonic in Days
Gone By



The
First Philharmonic
Orchestra Leader,
Ureli Corelli
Hill, Whose Baton
Has Been Presented
to the Society

and had notable ability for organizing. A pupil of Spohr, he was, in his time, the

An Appeal to Aid the Daughter of Theodore Leschetizky

VIENNA, Nov. 1.—Therese Leschetizky, daughter of the noted pianist and pedagogue, Theodore Leschetizky, has lately been discovered to be living here in poverty. Her dire financial condition has moved many to whom she is known to raise funds for her assistance. The appeal to Americans and persons in this country who studied with Leschetizky

is being made by Elise Conrad, an American pupil. The latter plans to present money raised in America to Miss Leschetizky on the occasion of a concert which Miss Leschetizky, a singer, will give in Vienna in commemoration of the twentieth anniversary of her father's death on Nov. 14. Contributions should be addressed to Miss Conrad at the Hotel Steinböck, Vienna, Austria.

Tragedy closed Mr. Hill's career. After a series of reverses, he died from an overdose of morphine.

What They Read Twenty Years Ago

In MUSICAL AMERICA for November, 1915



Twenty Years Ago the Metropolitan Revised Saint-Saëns's 'Samson et Dalila' with an All-Star Cast. Upper Left, the High Priest (Pasquale Amato) and Dalila (Margaret Matzenauer) Conspire to Ruin Samson; Upper Right, the Old Hebrew (Leon Rathier) Warns Samson (Enrico Caruso) Against the Wiles of Dalila. Lower Right, the Blind Samson is Led into the Temple and, Far Right, is Shown About to Pull Down the Pillars.

Vocal or Instrumental?

There are three kinds of scales, diatonic, chromatic and diabolic.
1915

And Now, the Centenary

Fancy, Camille Saint-Saëns celebrated his eightieth birthday on Saturday! The ardent Frenchman's amazing virility! Blessings on his manly brow!
1915

Then as Now

Arnold Schönberg, whose futuristic nose has, by only a narrow margin, escaped being put out of joint by young Leo Ornstein, has evidently not found Berlin much to his liking.
1915

You Tell 'Em, Ethel!

Ethel Leginska has her own ideas as to woman's place being in the home and the possibility of uniting a professional and a domestic career.
1915

If With All Your Hearts!

Two members of a New York church choir came to blows the other night. As both were tenors it is safe to assume that high words passed between them!
1915

FESTIVAL FOR SPAIN

International Society for Contemporary Music to Meet in Barcelona

The American section of the International Society for Contemporary Music has recently received particulars concerning the 1936 festival which will be held in Barcelona, Spain, as agreed between the delegates at the recent festival in Prague. The dates will be during the second fortnight in April next.

The program will consist of three symphony concerts, with or without soloist; two concerts of chamber music which may be any combination from a solo instrument to an ensemble but in

Why Not Hinky-Dinky Parlez Vous?

More than 100 Baptist ministers in a Philadelphia conference last week adapted the tune of Tipperary to words of their own composition beginning: It's a good thing to be a Christian.
1915

The War Orchestra

A London newspaper reports that Rome reports fighting on successive days on Monte Piano, Monte Cello and Monte Piccolo.
1915

Oh, Yes?

"When suffrage comes," said John Philip Sousa, "women will look after their sons. Their part in the reconstruction of modern society will be the infusion of their higher moral plane into the lives of men."
1915

Nuptial Note

Elly Ney, the Norwegian pianist, has married Willem van Hoogstraaten, a Dutch 'cellist.
1915

the latter case the number must not exceed that of a chamber orchestra; one concert given by the Banda Municipal of Barcelona. Works for this last concert must be for band or for smaller ensembles of wind instruments with or without string contrabasses. The management of the band will send on demand a pamphlet containing detailed information with regard to the makeup and distribution of instruments of the organization and extracts from scores giving examples of orchestration for wind instruments with and without contrabasses. Any information desired by composers may be had from J. Lamote de Grignon, director, Banda Municipal, Palacio de Bellas-Artas, Barcelona, Spain.

Pianists Predominate in New York Concerts

Half of Manhattan's Events Provided by Keyboard Exponents—Debutants in This Category Are Marjorie Garrigue, Paulina Ruvinska, Mathilde McKinney and Clifford Herzer—Lhevinne and Rachmaninoff Play—Loesser Begins Series—Ezra Rachlin and Francis Moore Return

AROUND dozen of piano recitals in a fortnight—half of the number of major events in Manhattan concert halls, has set musical circles buzzing with talk of coincidence and pianism. Four debuts, two old favorites and several returns made up the list. Among the first, Paulina Ruvinska had orchestral accompaniment provided by the Elizabeth, N. J., Philharmonic under August May. In the last category were Jenő Swislawski and Gari Shelton, while Muriel Kerr's appearance with the Music Guild completed the dozen.

This influx of keyboard activity did not overshadow the debut of the Moscow Cathedral Choir under Nicholas Afonsky, the Town Hall Endowment Fund opening with John Charles Thomas, Marshall Moss's debut as a Naumburg winner and the two string quartet appearances. Instrumentalists, however, were decidedly in the numerical lead.

Marjorie Garrigue Makes Debut as Pianist

Marjorie Garrigue, pianist. Town Hall, Oct. 21, evening:

'English' Suite in G Minor.....Bach
Capriccio in C Sharp Minor.....Brahms
'Moment Musical' in A Flat.....Schubert
Sonata in E Flat, Op. 81a.....Beethoven
Barcarolle in F Sharp; Mazurkas:
A Minor, Op. 17 No. 4; and C
Op. 24 No. 2; Polonaise F Sharp
Minor, Op. 44.....Chopin
'Fairy Tale,' Op. 48 No. 2.....Medtner
Scherzo, Op. 12.....Prokofiev
'L'Isle Joyeuse'.....Debussy
Chopin, it seems, was not the only composer who wrote dances for the soul. Miss



Pinchot
Marjorie Garrigue Was Heard for the First Time in a New York Piano Recital

Garrigue, a comely young pianist, whose earnestness of purpose seems to be great and who may well emerge one day as a



Mound
Arthur Loesser Began a Series of Historical Piano Recitals

leading pianist of her sex, would confer this distinction also upon Bach. She sees in the unpretentious little dances of his 'English' Suite emotional exercises and spiritual ruminations. Yet she developed her point of view with much plausibility. Her sincerity and ardent desire to extract vital substance from every measure, from almost every tone, rendered her performance somewhat over-interpreted and precious; yet it was a sign of a type of serious temperament which is not a staple among the younger players.

In point of conception, the Schubert 'Moment Musical' fared best of all, with the two Chopin mazurkas not far behind. Beethoven's 'Les Adieux' Sonata was played fluently and with superior technique, but sentimentality will creep into this baffling work despite strenuous efforts of the most astute players to lock it out. The audience, which was of good size, recognized in Miss Garrigue a pianist of promise and applauded her accordingly.

Loesser Plays Classic List

Arthur Loesser, pianist. Town Hall, Oct. 22, evening:

Sonata in B Flat; Fugue in F from 'Gradus ad Parnassum'.....Clementi
Adagio from Sonata in A; Allegro (Third Movement) from Sonata in A Flat
C.P.E. Bach
Grande Gigue.....Händel
Fantasy in C Minor (K. 475); Sonata in F (K. 533).....Mozart
Sonata 'Pathétique' in C Minor, Op. 13.....Beethoven

This was the first of a series of three concerts in which Mr. Loesser proposes to trace through three centuries the progress of piano music, beginning with the output of one of the younger Bachs and finishing with the tonal cerebrations of today. Mr. Loesser is peculiarly well fitted to the task, for he is a conscientious and analytic player. Invasions of his own personality are infrequent and he is scrupulous in the enunciation of detail, which are matters of special importance when the composer, rather than the performer, is in the spotlight.

The Clementi sonata is more interesting historically than musically. It is said to be the work which Clementi played in a competition between himself and Mozart before the Emperor Joseph in Vienna. History has it that the contest turned out a draw, but so contemptuous was Mozart of his adversary's work that he later took one of the sonata's principal themes for the overture to his 'Magic Flute' to show Clementi how things should be done. The closing Allegro assai is very musical, but the three movements together seem neither to add nor subtract anything from Clementi's eminence as a composer of keyboard exercises. The Fugue from 'Gradus ad Parnassum,' well known to every piano student, was treated to fine polyphonic clarity by Mr. Loesser. He also imparted a most in-

gratiating cantabile to the Bach Adagio. Interpretations of the fantasy and sonata of Mozart and the 'Pathétique' were virtually on a par with some possible errors on the side of academicism. The 'Pathétique,' in particular, calls for somewhat more emotional sweep than Mr. Loesser permitted it.

Clifford Herzer Makes Debut

Clifford Herzer, pianist, who has studied both here and in Europe, gave a debut recital in the Town Hall on the evening of Oct. 23.

Mr. Herzer chose a formidable program that might have given pause to a more experienced player. It included the Busoni arrangement of the Bach Chaconne, Beethoven's seldom played Sonata, Op. 2, No. 3; the Franck Prelude, Fugue and Variation, two Liszt works and a Spanish group.

Technically, Mr. Herzer showed himself well equipped and in the more romantic aspects, his playing was highly satisfactory, such works as the Liszt 'Funerailles' and portions of the Franck being excellently projected with a fine understanding of the type of music and of the emotional content. A tendency towards over-sonority marred the Busoni transcription and the Beethoven contained little to command attention.

Roy Harris Program Continues New School Series

Continuing its series of fortnightly programs of music by American composers, the New School for Social Research presented a list by Roy Harris on the evening of Oct. 25. The works given included Three Variations on a Theme, for string quartet; Concerto for string quartet, clarinet and piano; Trio for violin, cello and piano, and 'Song of Occupations.' Those assisting were the Gordon String Quartet, Aaron Gorodner, clarinetist; Harry Cumpson, pianist, and members of the Westminster Choir conducted by Dr. John Finley Williamson.

The Trio was the only work new to New York though it has been heard elsewhere. It is illuminated by the characteristics of Mr. Harris's former works and contains passages of considerable beauty and a good many, as well, of roughness that occasionally verge on less desirable qualities. The 'Song of Occupation,' for chorus, does not seem startling in any particular way. The works were all given excellent performances and the audience, a large one, was highly appreciative.

Jacques Margolies Makes Violin Debut

Another of the numerous youthful debutants of the season, and one of the most promising, was Jacques Margolies, violinist, who undertook an arduous program in the Town Hall on the afternoon of Oct. 26. Presenting Mozart's Concerto in G, the Bach Sonata in G Minor, the Allegro Maestoso of Paganini's Concerto in D and shorter works by Bloch, Sarasate and Ravel, the seventeen-year-old player made a deep impression by virtue of a highly developed finger technique, flawless intonation and a mature calm and deliberation.

Mr. Margolies's tone wanted something in the matter of quality, however. Full-bodied resonance and the type of tonal quality supremely pleasant to the ear were rare. One was inclined to blame the instrument in these defaults more than the player, for no tone, no matter how well produced, came forth with the beauty logically to be expected from a violinist of Mr. Margolies's talents. Walter Golde was the accompanist.

Lhevinne Gives Only New York Recital of Season

Josef Lhevinne, pianist. Carnegie Hall, Oct. 26, afternoon:

Two Intermezzos, Two Capriccios from Op. 76 and Op. 116.....Brahms
'Etudes Symphoniques'.....Schumann
Ballade in F Minor; Mazurkas, Op. 59 in A, and Op. 56, in C; Etudes, Op. 10, in E Flat; Op. 25, in G Sharp Minor, E Minor and A Minor.....Chopin
'La Soirée dans Granade'; 'Les fées sont d'exquises danseuses'.....Debussy
Etude, Op. 8, in B Flat Minor.....Scriabin
'Islamey'.....Balakireff

Mr. Lhevinne's program, as may be seen at a glance, was of gigantic proportions. (Continued on page 21)

Leonora

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"Voice of Appealing Quality Realistic and Finished Acting"

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Tosca Warmly Received at Eastman Theatre—

Of the performances that the writer had heard Miss Corona give over past seasons, none seems to him to have equaled that which she gave last night. She sang effectively and gave a dramatic performance—melodramatic if you will, but Puccini's opera is melodrama. She was an attractive and convincing Tosca.

—Sabin-Democrat

Leonora Corona's obviously superior diction... failed in no instance to sound the profoundest depths of the sequence of tragedy... realistic and finished acting.

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Philadelphia Orchestra Serves Two Masters In Interesting Programs

Kindler, First Guest Conductor, Performs Excerpts from 'Dido and Aeneas' by Purcell and Moussorgsky's 'Boris'—Bach-Wagner Program, Second of Cycle Led by Stokowski—Pension Fund Concert Given

PHILADELPHIA, Nov. 5.—Hans Kindler, first of the season's guest conductors, offered the following program at the Philadelphia Orchestra's concerts of Oct. 25, 26 and 29:

Introduction and Grave from 'Dido and Aeneas' Purcell
Symphony, No. 41 in C, 'Jupiter' Mozart
'En Saga' Sibelius
Four Polish Dances Tansman
Introduction, 'Coronation Scene' and 'Love Music' from 'Boris Goudonoff' Moussorgsky

Mr. Kindler, for more than a decade the principal cellist of the orchestra and a frequent conductor at the Robin Hood Dell, made his first conductorial appearance in the regular series. A great favorite here he received an enthusiastic welcome and gave a rewarding concert, the Mozart being outstanding in its adherence to the composer's classical mode, and the clarity of the contrapuntal finale being especially remarked. His own transcription of the noble elegiacs of the Purcell was apt to the mood of the work, and the Sibelius marked by austerity, had distinction in the reading. The Tansman dances, a novelty here, proved of inherent musical charm and had a definite folk feeling. They are 'Polka,' 'Kujawiak,' 'Dumka,' and 'Obersk,' the first and last gay, and the intervening ones minor in key and suffused with a nostalgic melancholy. A well synthesized group of excerpts from 'Boris Godounoff' furnished a resounding conclusion to the program.

Second Bach-Wagner List Heard

The second of the Bach-Wagner cycle, with Mr. Stokowski conducting, on Nov. 1 and 2 might well have had a triple cast, with the conductor's name added, for all the Bach works were

transcribed for orchestra by him, as was the free transcription of the Tristan. The program:

Fugue in G Minor Bach
'Es Ist Vollbracht' Bach
'Ein Feste Burg' Bach
'Komm Süsser Tod' Bach
Passacaglia Bach
Prelude to 'Die Meistersinger' Wagner
Prelude to 'Lohengrin' Wagner
'Love Music' from 'Tristan und Isolde' Wagner

All of these Bach transcriptions have been played here and some of them in New York, usually as extras on regular programs, and hitherto, usually without acknowledgment of authorship of the orchestral arrangements. Mr.



Sylvan Levin, Pianist, Played a Shostakovich Concerto under Leopold Stokowski's Baton

Stokowski has devotedly and even devoutly entered into the spirit of the originals and provided appropriate harmonizations rich in fitting orchestral coloring. Audiences were deeply impressed and reverently refrained from applause between the works saving 'till the end of the first part the pent up enthusiasm for a magnificent performance, that required half-a-dozen



Hans Kindler Was the First of the Season's Guest Conductors with the Philadelphia Orchestra

acknowledgements from leader and men. Of the group 'Come, Sweet Death,' scored for muted strings and brass and surcharged with religious tenderness and serenity, and the triumphal orchestration of the Passacaglia, which he considers the greatest piece of organ music ever written, were outstanding. The ethereal loveliness of the 'Lohengrin,' the superbly distinct counterpoint and richly comic spirit of the 'Meistersinger' and the tragedy-laden love duets of the 'Tristan,' climaxed by a movingly beautiful 'Liebestod,' received a duplication of the intermission ovation, applause lasting for nearly ten minutes.

The annual pension fund concert of the orchestra, Mr. Stokowski again conducting, was given on Oct. 25 in the Academy of Music:

Overture to 'Die Meistersinger' Wagner
Symphony in C Minor Brahms
Piano Concerto Shostakovich
Sylvan Levin, Soloist
Community Songs: 'Columbia, Gem of the Ocean,' 'Marseillaise,' Shubert's 'Serenade' Saltarello for Piccolo and Orchestra
Joseph La Monaca
John A. Fischer, Soloist
'Les Preludes' Liszt

This concert was called a "Youth concert for persons of all ages" and was modeled on the charming informality which has made them so vast a success. Mr. Stokowski commented both informally and banteringly on the works presented. The conductor was at his whimsical best, the audience highly enthusiastic and continuously interested through the three hours proceedings. It was also very large, considering the unusual hour at which it began—five o'clock—and as eight-o'clock approached was still eager for more music, receiving as an extra number the Bach 'Air for G String.' Sylvan Levin gave a notable performance of the Shostakovich concerto, and John Fischer exploited the shrill intricacies of the piccolo, in the delightful little work written by Mr. La Monaca, a member of the woodwind choir of the orchestra. The community songs were recorded on the spot for sale in aid of the pension fund. W. R. MURPHY

Noted Artists to Appear at Szeged, Hungary

SZEGED, HUNGARY, Nov. 1.—The local schedule of subscription concerts for 1935-36 constitutes a remarkable testimony to the musical taste of this town. Alfred Cortot, Marian Anderson, Jacques Thibaud, Joseph Szigeti, Nathan Milstein, Gregor Piatigorsky, Rosette Anday of the Vienna State Opera, and the Hungarian Gertler Quartet will provide the season's musical fare.

With Our Best Wishes

Well, the Winter 1935 List of new Witmark publications is out this month. For some special friends of ours, we've chosen a few items from this list of new publications:

EDWIN FRANKO GOLDMAN—for him, copies of the full scores of two of our new symphonic band numbers, "Dance of the Buffoons" (by Rimsky-Korsakoff); "Ariane," by Boyer. Free to Mr. Goldman because he's such a good band conductor—\$3.50 apiece to the rest of you.

DR. WALTER DAMROSCH—for him a full score of Bach's Prelude and Fugue in D Minor (from the "Eight Little Preludes and Fugues") transcribed by Clifford Demarest for school orchestras. Free to Dr. Damrosch because his work in school music (via the radio) is so important—\$1.50 to the rest of you.

OLIN DOWNES—for him a copy of Dr. Will Earhart's "The Meaning and Teaching of Music," the most important book in musical philosophy of the year, maybe the decade. Free to Mr. Downes because he's music critic of The New York Times—\$3 to the rest of you.

BURNET TUTHILL—for him a copy of a Bach Fugue in B-flat scored for four solo French horns. Free to Mr. Tuthill because he's so active in the instrumental ensemble field and likes Bach—\$1 for all the rest of you.

DR. FREDERICK STOCK—for him a copy of the score of the Bach choral prelude, "A Mighty Fortress Is Our God," scored for orchestra and chorus by Dr. Damrosch. Free to Dr. Stock because (with the aid of the Chicago Symphonic choir) he gives fine orchestra-chorus programs of Bach—\$2 to the rest of you.

JACOB EVANSON—for him, copies of the a cappella choral works, "Hi! Diddle Diddle," "The Kolo," and "Three Blind Mice." Free to Mr. Evanson because even even so good a choral conductor as he wants a few choral works which are both lively and good—to others, 15 to 25 cents apiece.

TO ANY OF YOU—a copy of Witmark Checklist No. 25, containing a complete listing of new Winter 1935 publications. Free to all of you, because any serious musician wants to "keep up" with Witmark.

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DETROIT SYMPHONY BEGINS ITS SEASON

**José Iturbi Leads Works by
Brahms, Debussy, de Falla
and Wagner**

DETROIT, Nov. 5.—José Iturbi took over the destinies of Detroit music for an entire week recently, appearing first as guest conductor at the opening concert of the Detroit Symphony on Oct. 31, and in a piano recital the next night in Orchestra Hall. His appearance with the symphony as conductor was his first. With a vigorous beat and an inspiring presence he provided a remarkable demonstration of conducting. The program was varied to the extreme and permitted the orchestra an opportunity to display its versatility.

Brahms's First Symphony, the 'Oberon' Overture of Weber, the Prelude to Act 1 of Wagner's 'Lohengrin' and Debussy's 'The Afternoon of a Faun,' were from the standard repertoire. The Brahms work was read with such force and individuality it evoked applause and bravos even before its close. The novelties included the Intermezzo from Granados's 'Goyescas' and Three Dances from de Falla's ballet 'The Three-Cornered Hat.'

Iturbi as Pianist

As pianist, Mr. Iturbi again demonstrated his brilliance in a program that included works of Haydn, Schumann, Brahms, Debussy, Ravel, Robert Russell Bennett, Albeniz and de Falla. The unconventional interpretations that he presents make his recitals among the season's most interesting events. They are always outstanding successes.

Lawrence Tibbett was in perfect voice for his annual appearance on Oct. 25 in Orchestra Hall. He offered a long list of songs, mostly in English, and captivated a large audience. Stewart Wille was at the piano. Ted Shawn and his Men Dancers gave a



Vandamm
José Iturbi Was Both Conductor and
Recitalist in Detroit

fascinating program on Oct. 16 at the Fisher Theatre. The largest audience ever to see the troupe was on hand.

The Don Cossacks opened the Masonic Auditorium series on Oct. 18. Serge Jaroff and his men did beautiful work, reaching points of artistic excellence not equaled here in many years.

HERMAN WISE

Erno Balogh in Variety of Activities

The first concert appearance in New York of Erno Balogh, pianist, was on Oct. 28 with Marshall Moss, violinist and Naumburg prize winner. Mr. Balogh's tour with Lotte Lehmann began in Toronto on Oct. 22. Previously he made recordings with her for the RCA-Victor Company which included songs by Mozart, Schubert, Schumann, Brahms and Wolf. His first radio performance of the season was in the Music Guild program over WEAJ on Oct. 16.

CHICAGO SYMPHONY IN MEMORIAL LIST

Stock Conducts Program Dedicated to the Memory of Helen A. Lathrop

CHICAGO, Nov. 5.—The season's second program of the Chicago Symphony was dedicated as a memorial to Helen Aldis Lathrop, an active member of the Orchestral Association since the death of her husband, Bryan Lathrop, in 1916. Frederick Stock conducted the following program, containing especial favorites of Mrs. Lathrop:

Concerto No. 3 in G for String Orchestra Bach
Symphony No. 8 in B Minor Schubert
Scherzo and Finale from Quintet for Strings, Op. 163 Schubert
(Transcribed for Orchestra by Frederick Stock)

'The Sirens,' Op. 33 Glière
'Death and Transfiguration' Strauss

It would have been a devoutly desired consummation if all the conductors who daily and nightly maltreat Schubert's "Unfinished" could have heard the wholly exquisite interpretation of Mr. Stock. One seemed to be hearing the thrice familiar work anew, so fresh and delicate was every phase and nuance. As an experiment in concluding a work which is psychologically as "finished" as any, the conductor revived his transcription of the Scherzo and Finale of Schubert's Quintet for Strings, first performed in 1917 and dedicated at that time to Mrs. Lathrop, whom the present program commemorated.

The effectiveness of Mr. Stock's orchestration is of course unquestionable though the esthetic considerations involved are decidedly debatable. The

Scherzo proved more amiable in orchestral guise than the finale, which was weighted down with brass of Wagnerian proportions plus the full modern battery of percussions, including sleigh bells.

The opening Bach and the closing Strauss were superbly performed. Glière's unalluring 'Sirens' was a cryptic choice for a memorial program, but pleased those for whom pages of chords of the augmented fifth constitute modernism.

The first Tuesday concert of the season was heard by an audience completely filling Orchestra Hall. The program:

First Tuesday List

'Academic Festival' Overture, Op. 80 Brahms
Symphony No. 5 in E Minor, Op. 64 Tchaikovsky
Suite for Orchestra, Op. 19 Dohnányi
Selections from 'The Damnation of Faust' Berlioz

This list of time-tested favorites found the orchestra in its best estate, a condition which this year is distinguished by a string tone of particularly fine quality. Mr. Stock's reading of the Tchaikovsky Fifth is one to which almost all the conductors who now air their conception of this work might profitably hearken. Free in spirit, yet sturdy and dramatic in structure, it is one of the veteran conductor's most imposing performances. Equal superlatives are in order for his way with the Dohnányi Suite, a perennial and welcome item of the repertoire of this orchestra, though not widely known elsewhere.

MARGIE A. McLEOD

YOUTHS WIN HEARINGS

Seven Young Artists Chosen for MacDowell Club Recitals

After final auditions before a jury consisting of Sigismund Stojowski, Hugo Kortschak and Alfred Wallenstein, for instrumentalists, and Jeanette Vreeland, Walter Golde and Clementine de Vere-Sapio for the vocalists, the following young artists were selected by the MacDowell Club for presentation in recital at the club:

Thomas Richner, pianist, of Port Marion, Pa.; Sidney Schachter, pianist, of Winnipeg and New York; Frederick Dvornch, violinist, of Chicago; Lois Bannerman, harpist; of Hempstead, N. Y.; Renee Norton, mezzo-soprano, of New York; Kempton Searle, bass, of Westfield, N. J.; and Anna Steck, lyric coloratura soprano, of Brooklyn.

Honorable mention was awarded to Geraldine Hamilton, soprano, of New York, and Melton Moore, tenor, of Waterloo, Iowa.

New Operas Published in Vienna

VIENNA, Nov. 1.—A series of new operas, including Tcherpnin's arrangement of Moussorgsky's 'Heirat,' Wagner-Regeny's 'Günstling' and Berg's 'Lulu,' have just been published by Universal Edition. The repertoire of new works is international including two Turkish composers, the Swedish Atterberg, the German Kaminski, Rudolf Mengelberg, two Jugoslavs and new Austrian works by Zemlinsky and Wellesz.

Austrian music books announced are publications on Mahler, Bruno Walter by Dr. Paul Stefan, and a monograph on Lotte Lehmann. Dr. Stefan's Toscanini biography, published by Herbert Reichner Verlag, is already in its second edition and is to be translated into various languages.

P. S.

ANN ARBOR YEAR OPENS

Metropolitan Opera Quartet Begins Choral Union Concert Series

ANN ARBOR, Nov. 5.—The fifty-seventh annual Choral Union Concert series was begun last week in Hill Auditorium by the Metropolitan Opera Quartet. The long and generous program consisted of quartets, and duets and solos by Giovanni Martinelli, Doris Doe, Ezio Pinza and Queena Mario, accompanied by the indefatigable Nils Nelson at the piano. The audience was lavish in its enthusiasm.

Palmer Christian was heard in complimentary organ recitals on Oct. 23 and 30. The University Symphony, Earl V. Moore conducting, gave its first concert on Nov. 3. Rachmaninoff was scheduled for Nov. 6 and the Don Cossack Russian Chorus for Nov. 11, both under the auspices of the University Musical Society, Charles A. Sink, president. H. M. C.

Design for Mahler Medal Given American Bruckner Society

Julio Kilenyi has contributed the design for a Gustav Mahler medal of honor for the exclusive use of the Bruckner Society of America, as this year marks the seventy-fifth anniversary of Mahler's birth; 1936, the twenty-fifth anniversary of his death. The first six medals will be awarded to outstanding Mahler exponents who have in the past worked for a greater appreciation of that composer.

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(Continued from page 18)

The four Brahms pieces were arranged so as to give the effect of a miniature sonata. From this to the lengthy 'Symphonic' Etudes was a far cry. Portions of the latter work were highly effective but there is an inherent tedium that was unescapable.

It was in the Chopin group that Mr. Lhevinne did his most brilliant playing of the afternoon and, incidentally, some of the best heard here in a long time. Of especial value was the G Sharp Minor Etude in thirds which had a watery, fluent quality of great beauty. The A Minor which closed the group was so thrilling that a repetition was inevitable.

The two Debussy *morceaux* were delicate and lacelike in their purity of style and execution. The fearful difficulties of the Balakireff were surmounted with ease and the work was made generally interesting. A long list of extras followed. D.

John Charles Thomas Opens Town Hall Endowment Series

John Charles Thomas, baritone. Carroll Hollister, accompanist. Town Hall, Oct. 27, afternoon:

'Deh, deh, dove son fuggiti'.....Caccini (arr. by Herbert Bedford)

'Alma del Core'.....Antonio Caldara (arr. by Pietro Floridia)
'Freundliche Vision'.....Strauss
'Post im Walde'.....Weingartner
'Stille Thränen'; 'Der Husar, trara!' Schumann
'Gesang Weyla's'.....Hugo Wolf
'Träume'.....Wagner
'Schwesterlein'; 'Wir wandelten'; 'O liebliche Wangen'.....Brahms
'Le Manoir de Rosemonde'.....Duparc
'O del mio amato ben'.....Donaudy
'Amuri, amuri' (Sicilian).....arr. by Sadere
Recitative and air—'Salome' from 'Hérodiade'.....Massenet
'Di Maise mit der Velt'.....Lazar Weiner (First time)
'Your Presence'.....Meta Schumann
'Contrary Mary'; 'Dreamer';
'The Lord's Prayer'.....Albert Malotte (First time)

The American baritone was in sumptuous voice. The richness and vital ring of his tone would have made this a stirring recital, even without other attributes equally exceptional. But the singing again was much more than just a voice flashing high notes of tenorlike ring for climaxes when the nature of the music permitted. His superb phrasing, his skill in tonal coloring, his ability to convey a mood and tell a story, his touches of the quizzical and the humorous were strongly contributive, as in past programs, to the individuality and the personality of his singing.

That the baritone went his own way in some of his interpretations is nothing new to the audiences for whom a Thomas recital is always an "event." Here and there a dissenter may have had a reservation as to the pace of 'Freundliche Vision' or the dramatization of 'Schwesterlein.' So, too, the singer's broad drollery in 'Der Schmied,' an addition to his Brahms-Wagner-Wolf group, was provocative of arguments during the intermission. But the applause was of an order to leave little doubt as to the grip this singing exerted, whatever the disagreements of individual listeners about details. Stimulating and satisfying was the

Schumann 'Stille Thränen,' bodied forth with a beauty of sound rare among those who walk the ways of German Lieder. Of very different character, but an object lesson in what voice-production should be, was 'O del mio amato ben.' If Donaudy's music is, at best, an imitation of the classic Italian air, there was nothing spurious



Josef Lhevinne Played for A Large Carnegie Hall Audience

about the *bel canto* with which it was sung. Though not notable music, nor even notable Massenet, the air from 'Hérodiade' was exciting by reason of the splendor of the baritone's upper voice.



John Charles Thomas Opened the Town Hall Endowment Fund Series

Of the "first-time" songs, that by Weiner was of a dramatic parlando character, with its musical interest chiefly in the piano part. Malotte's three also were effective primarily as word-settings, something as true of 'The Lord's Prayer' as of the whimsical 'Contrary Mary' and the wistful 'Dreamer.' In lieu of 'Home on the Range,' the plentiful extras included 'Boots and Saddles.' Mr. Hollister was his efficient self as accompanist. This was an auspicious opening for Town Hall Endowment Series. O.

(Continued on page 22)

Moscow Cathedral Choir Creates Stir

An exhibit to thrill the spirit and renew a possibly waning faith in choral singing was the performance, the first in New York, of the Moscow Cathedral Choir in the Town Hall on the evening of Oct. 25. A group of pre-revolution Russians organized in Paris by their conductor, Nicholas Afonsky, these nineteen singers have developed a technique of singing together the like of which is rarely encountered. Their program, as is customary with such groups, was chosen largely from liturgical literature and encompassed music by Bortniansky, Gretchaninoff, Rachmaninoff, Borodine, Rimsky-Korsakoff and others of the Russian school.

Though virtually their every effect was of a superior order, the singers achieved a

particular triumph in pianissimi. The final chord in the chorus from Rimsky-Korsakoff's 'Kitezh,' for instance, was translated into the sphere of virtually ethereal tone, so perfect was the intonation and ensemble quality, yet it was scarcely audible. During the course of Lvoysky's 'Kyrie Eleyson' was accomplished this same remarkable downward shading to the point of infinitesimal sound. Dynamic effects of all varieties, however were within the province of the choir. Remarkably full and beautifully built-up fortissimi were obtained, considering the number of voices, though the sopranos edged these big effects with a metallic strand which was not of a piece with the general texture.

On the strictly technical side, nothing but the highest praise can be recorded for the control Mr. Afonsky exercises over his choristers, and, in turn, the acute sensitivity of the singers to their conductor's wishes. Attacks and releases were smartly incisive. Legato, as exemplified in Gretchaninoff's 'Credo' in which Mme. Pavlenko sang the contralto solo against a harmonic choral background, was a rich and smoothly flowing sequence made the more impressive by the pedal-bass voices which are the glory of all authentic Russian choruses.

As the principal soloist, Kapiton Zaporozetz, contributed little beyond descent to the sub-cellar of pitch, but this laryngeal phenomenon is no longer the stunning revelation it was in the days when Russian vocalism was comparatively unknown in the western world. Mr. Zaporozetz was inclined to sharp and his deepest tones were so diffuse as to be difficult of pitch recognition. He sang the solo portions of Gretchaninoff's 'Litany of Supplication,' and the chorus from 'Kitezh.' Mme. Zakharoff, soprano, was soloist in the traditional 'Evening Bells,' and Stimer's 'Lullaby.'

The audience was a large one, and its enthusiasm for this exceptional performance frequently broke into vocal expressions of approval. R.

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The Manhattan Concert Fortnight

(Continued from page 21)

Louise Bernhardt in Second of Music Guild Series

Louise Bernhardt, contralto, was the performing artist in the second of the series of music appreciation lecture-recitals conducted by Leonard Lieblich under auspices of The Music Guild in the Town Hall on the afternoon of Oct. 27.

Miss Bernhardt, accompanied by Frank Bibb, sang a long and widely varied list of songs beginning with Handel's 'Sommi Dei,' in an arrangement by Mr. Bibb and including works of Mozart, Wolf, Brahms, Chausson, de Falla, Sibelius, Gabrilowitsch, Carpenter and several others. E.

Humphrey and Weidman Give New-Style Program

Departing from the custom of having dance-programs made up of a number of more or less unrelated items, Doris Humphrey and Charles Weidman presented only two in the Guild Theatre on the evening of Oct. 27. These were 'New Dance,' performed by Miss Humphrey, Mr. Weidman and a group, to music by Wallingford Riegger, and 'American Saga' with Mr. Weidman, José Limon and William Matons in the main roles. This latter is based upon the legend of the fabulous Scandinavian strong man of the mid-western lumber camps, Paul Bunyan. The music was composed by Jerome Moross.

Miss Humphrey distinguished herself by an illuminating performance which was of high artistic value and original into the bargain. She also managed to hold the attention of the audience in spite of the fact that her offering was somewhat lengthy.

Mr. Weidman's choreography for the Bunyan saga was cleverly devised and was usually quite clear in intention. The use of shadows on a light-colored background added much and the generally masculine atmosphere of the piece was definitely established. Mr. Limon impersonated Bunyan,

William Matons, the Big Swede, and Mr. Weidman, Johnny Inkslinger. The pianist for both works was Aube Tzerko. D.

Perolé String Quartet in Concert

Perolé String Quartet. Joseph Coleman and Max Holländer, violins; Lillian Fuchs,



For Their First Formal Concert in New York, the Perolé String Quartet Chose an Interesting Program of Works by Franck, Bloch and Beethoven

viola; Julian Kahn, 'cello. Town Hall, Oct. 27, evening:

Quartet in D.....Franck
'Pastorale' from String Quartet in G....Bloch
Quartet in E Flat, Op. 74 (Harp)...Beethoven

Although these players have been well known hereabouts for several years through their radio and semi-private performances, this concert was said to be their first for-

mal appearance in public. They display substantially more than the average amount of artistry, both individually and collectively, but one is led to think that a highly developed radio or small concert room technique has misled the group in regard to the acoustical requirements of an auditorium the size of the Town Hall. What is forte for the microphone or the drawing room may well be mezzo-piano for the back row of an average sized theatre. Thus the

ment, and progressed to the Mozart Concerto, which was given a proficient exposition, but might have possessed greater lightness.

The ineffably lovely Brahms Sonata was performed with heartening warmth, and only in the finale Allegro molto moderato, wherein Brahms borrowed from two of his songs written six years earlier, 'Regenlied' and 'Nachklang,' did Mr. Moss lay undue stress upon emotion.

The Liszt Hungarian Rhapsody, discovered and edited by Jenő Hubay and given for the first time in this country at this recital, was authentic Liszt, having the melody, fluency and a trifle of the bombast of other and similar Lisztian outpourings. A good showpiece, it was played in virtuoso style and brought a satisfying debut to an excellent close. P.

Singing Boys of America Make Eastern Debut

Dividing their presentation into two categories, the first "in the Cathedral," the second "in concert," the Singing Boys of America came from their headquarters in Steubenville, O., to display native boy choir art before a New York audience in the Town Hall on the evening of Oct. 28. After singing their opening number, 'Near Thee Would I Be Staying,' one of Bach's Passion chorales, behind closed curtains, the lads, none of whom is over sixteen, were revealed in full regalia of white cottas and red cassocks ranged on high tiers on either side of their conductor, Robert Lippert, who was seated at the piano to give the pitch and play introductory phrases.

All singing was a cappella. The liturgical program included a six-part chorus of Gretchaninoff-Gorokhoff, four Slovak Christmas carols arranged for four parts by Richard Kountz, and two other four-part choruses by Vorris and Arkhangelsky-Gorokhoff. After the intermission, the boys reappeared clad in white blouses, red sashes and dark trousers ready for the secular portion of their concert. Here they offered such old favorites as 'Drink to Me Only with Thine Eyes,' the Brahms 'Lullaby,' the Quartet from 'Rigoletto' the 'Street Song' from 'Naughty Marietta' and the like. The boys are well equipped vocally and they adhere to the pitch with reasonable constancy. Mr. Lippert, however, occasionally has peculiar ideas of dynamic shading. The audience was enthusiastic. R.

Ezra Rachlin Plays

Ezra Rachlin, pianist. Town Hall, Oct. 29, evening:

Toccata in C.....Bach-Busoni
Sonata, Op. 81a.....Beethoven
Variations on a Theme by Paganini, Op. 35 (Both volumes complete).....Brahms
Mazurkas in F Sharp Minor, A Minor, C Sharp Minor; Nocturne in E Minor; Etude in C Sharp Minor.....Chopin
Etude in E Flat Minor (arr. for left hand alone).....Chopin-Godowsky
'Ondine'.....Ravel
'Mephisto' Waltz.....Liszt-Busoni

One of the most prodigious pairs of hands belonging to the new generation of pianists dealt with this formidable program. Mr. Rachlin, who was heard here before at the age of twelve, and who has since played with local orchestras, has developed, at eighteen or thereabouts, a technique that seems equal to anything in the piano literature. When a young artist can cope with the difficulties of the first two works above and then play both volumes of the dazzling Brahms Variations with never a moment of let-down in competence and brilliance of execution and still remain fresh, it is something of an achievement.

The Brahms Variations were the high (Continued on page 29)

quartet proportioned their dynamics within an unfortunately narrow range which subtracted from the Finale of the Franck Quartet in particular.

The fleet, scampering Scherzo of the same work, however, required this very modicum of tone and featheriness of touch and was the better for the Perolé's characteristic approach. The sombre melody of Bloch's 'Pastorale' also came well within the ken of the players. Mr. Coleman leads the group with surety, though he is inclined to soloize his own passages. Miss Fuchs draws a somewhat demure and most ingratiating tone from her instrument, and second violin and 'cello assume their portions of the four-cornered responsibility with unerring taste and musicianship. The audience, numbering many prominent instrumentalists, was large and given to enthusiastic applause. R.

Marshall Moss, Violinist and Naumburg Winner, in Debut Recital

Marshall Moss, violinist. Erno Balogh, accompanist. Town Hall, Oct. 28, afternoon:

Ciaccona.....Vitali-Charlier
Concerto No. 4 in D.....Mozart
Sonata in G, Op. 78.....Brahms
'Nigun' from 'Baal Shem'.....Ernest Bloch
Praeludium.....Bach-Kreisler
'Perpetuum Mobile'.....F. Ries
Hungarian Rhapsody.....Liszt-Hubay
(First time in America)

Mr. Moss, a winner of the Walter W. Naumburg Musical Foundation Prize which entitles its holder to a free debut recital, a scholarship winner at the Peabody Institute and a graduate of the Juilliard School of Music, distinguished himself at his first New York appearance by the uncommon vigor and finesse of his playing, which was marred but slightly by a tendency to over-sentimentalize.

The violinist, without trepidation, began his recital with the Chaconne of Vitali in a spirited burst of color, establishing at once his obvious command over the instru-

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COLUMBUS WELCOMES SEVERAL RECITALS

Richard Crooks and Fritz Kreisler Appear on Concert Courses

COLUMBUS, O., Nov. 5.—Richard Crooks opened the fifty-fourth season of the Women's Music Club and his own present recital tour in Memorial Hall on Oct. 1. This was Mr. Crooks's fourth appearance for this club, and he was overwhelmed with requests. Songs by Bach, Haydn and Beethoven were sung in English with purity of tone and style. Arias from 'Mignon,' 'Tosca,' 'Manon,' 'Fedora,' Strauss Lieder and a group of American songs completed the program.

Club Officials Elected

Newly elected officials of the club are: Mrs. Henry C. Lord, president; Mrs. Lee Boda, treasurer, and Madge Cheney Drake, Marguerite Heer Andrews, and Vera Watson Downing, vice-presidents. Gertrude Schneider is again secretary.

The Civic Concert Series, locally managed by Herman Amend and William E. Hast, presented Fritz Kreisler in Memorial Hall on Oct. 17. A crowded hall greeted the artist. Mr. Kreisler played three of his much-discussed compositions in the style of Pugnani, Couperin, and Tartini, as well as his arrangement of Ravel's 'Habanera' and his later 'Gypsy Caprice' Works by Tartini, Bach, and Viotti occupied the earlier part of the program. The violinist was much acclaimed.

ROSWITHA C. SMITH

TOLEDO OPENS SEASON

Art Museum Winter Series Begins—Free Sunday Concerts Start

TOLEDO, Nov. 5.—The Toledo Art Museum, Blake-More Godwin, director, and Mrs. George W. Stevens assistant, began its winter series with a two-piano recital by Beryl Rubinstein and Arthur Loesser, on Oct. 16 in the Peristyle. Perfect co-ordination and superb musicianship were displayed throughout the Mozart Sonata in D, Schubert Rondo in E Minor, Saint-Saëns's Variations on a Theme by Beethoven, and Rachmaninoff's ingratiating Suite for Two Pianos.

Seven more concerts are scheduled, including the Cleveland Orchestra on Nov. 5, Edith Lorand and her Hungarian Orchestra on Nov. 22, the St. Louis Symphony on Jan. 14, Myra Hess on Jan. 29, the Minneapolis Symphony on Feb. 10 and Nathan Milstein on March 11. The Monte Carlo Ballet Russe will give a new work in their return engagement in February.

Free Sunday concerts began on Oct. 6 with a program by Elizabeth Davies Gould, pianist, and Ruth Earhart, 'cell-

ist. On Oct. 20, Dorothy Bell and Wilma Throm, duo-pianists, and Mrs. Herbert Criqui, soprano, were heard in recital. On Oct. 27, Gerald McLaughlin, violinist, and Elmer Gertz, pianist, were heard and Helen Lease Sloan, soprano, and Harold Reiter, pianist, gave a program on Nov. 3. Harold Harder, organist, will give a recital on Nov. 10.

Adult and children's classes in musical appreciation continue this year under Mary Van Doren, assisted by Miss Macomber. The Toledo Choral Society opened its season this month. William Hosler Rhoades is president.

H. M. C.

PORTLAND HEARS MANY RECITALISTS, LECTURERS

Schipa, Meisle on Ellison-White Course—Johnson and Spaeth Are Cordially Welcomed

PORTLAND, ORE., Nov. 5.—Tito Schipa sang before a well filled auditorium in the first major concert of the season on Oct. 11. The arias were from Manon and Xerxes. Encores lengthened the program by a third. Renato Bellini was the accompanist. The Ellison White Bureau also presented Kathryn Meisle who sang at the auditorium on Oct. 22. Miss Meisle was much applauded for a program which included arias and French, German and English songs. Lester Hodges accompanied.

The Portland Symphony Society sponsored appearances of Sigmund Spaeth before clubs and other groups in October. Arthur Johnson, tenor, gave a lecture-recital on 'The Evolution of American Song' at a meeting of the Monday Musical Club at the home of Mrs. Leslie Scott, on Oct. 6. May Van Dyke, pianist, assisted.

J. F.

Rose Dirmann Active as Soloist

Rose Dirmann, soprano, was soloist in Mozart's 'Penitent David,' given on Oct. 27 by the First Presbyterian Church of New York, and in a recital under the same auspices in Hempstead, L. I., on Nov. 6. She will give a recital in the Town Hall on Dec. 1; will be heard in a broadcast under the baton of Howard Barlow over WABC on Dec. 3; with the Flushing Oratorio Society in Handel's Oratorio 'Samson' on Dec. 7, and as the soloist of the Herald-News Christmas concert at Passaic, N. J., on Dec. 24. Her April engagements will be in New London, Conn.; Providence, R. I., and Syracuse, N. Y.

Berkley and Kahn to Give Sonata Recitals at MacDowell Club

Harold Berkeley, violinist, and Marion Kahn, pianist, will give a series of three sonata recitals this season at the MacDowell Club on Dec. 9, Jan. 20 and Feb. 17, playing works by Arnold Bax, Ernest Bloch and Howard Brockway and sonatas of the standard repertoire.

HARRISBURG FORCES IN OPENING CONCERT

Raudenbush Conducts Symphony with Bauer as Soloist—Youth Series Begun

HARRISBURG, Nov. 5.—The Harrisburg Symphony, George King Raudenbush, conductor, with Harold Bauer as soloist, opened its 1935-36 season most auspiciously with a brilliant concert on Oct. 22 in the Forum of the Pennsylvania State Educational Building. No less brilliant was the audience which filled to capacity the huge auditorium, and voiced its enthusiasm by proffering both conductor and soloist deserved ovations.

In this concert Mr. Raudenbush proved that not only has he something to say, but that he has developed a workmanlike unit to deliver his message. The admirably constructed program held, in addition to the Beethoven Concerto No. 5, played by Mr. Bauer, Wagner's 'Siegfried Idyll,' Handel's 'Watermusic' Suite and four excerpts from Berlioz's 'The Damnation of Faust.' Mr. Bauer gave a memorable performance of the 'Emperor' Concerto. The protracted applause which followed finally elicited the playing of the Schumann 'Novelette,' No. 8.

Four More Concerts

The remaining concerts of the subscription series will occur on Dec. 3, opera program; Feb. 4, soloist, Efrem Zimbalist; March 17, soloist, Gregor Piatigorsky, and April 21, soloist, Sophie Braslau.

In addition to the regular subscription series, the Harrisburg Symphony, co-operating with the Department of Public Instruction of Pennsylvania and the Symphony Society, will present a series of Young People's Symphony Concerts at the Forum which have been planned to supplement the music appreciation work in the schools. An advisory committee of representatives from the schools in the area has been formed. In addition, the music teachers and supervisors in the area will be formed into a technical advisory committee to aid in planning and developing the project.

The project as a whole has been planned so that there will be closer coordination between the music program of the school and music activities of the community. The specific objectives of this program



George King Raudenbush, Conductor of the Harrisburg Symphony

have been outlined by Mr. Raudenbush as follows:

First—a close coordination of the programs and accompanying illustrative talks and material with the music curriculum of the schools. Second—Pupils who are members of local young people's symphony societies will be eligible to attend the concerts and the dues for membership in these local symphony societies have been arranged so that attendance will be within the reach of all.

Third—The creation of an audience made up of entire schools, pupils and teachers, seated together in blocks by school in the auditorium. Fourth—Organized and guided creative participation by the audience.

Symphony Clubs to Form

Fifth—Social and civic training by the guided participation of the young people in the administrative and financial problems incident to their own concerts. Formation of symphony clubs in each participating school are planned, with the eventual election of their own board of directors or central committee to meet with the conductor and discuss plans.

The first of these concerts was given on Oct. 4 in the Forum before an enthusiastic audience of more than 1400 school children from Harrisburg and surrounding towns. The children who attended from the outlying districts were conveyed to and from the concert by bus. The subject of the program was 'The Orchestra and Instruments of the Orchestra.'

The remaining concerts will be given as follows: Series A for younger students—Dec. 6, Feb. 7 and April 3; Series B for older students—Nov. 8, Jan. 10, March 6 and May 1.

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New Music For Christmas Has Wide Appeal

EACH year our leading music publishers in their fall output add new compositions for solo voice and for various types of chorus, appropriate to the Christmas season. This year is no exception and although at this writing there is no profusion, there are some admirable pieces which will be more than welcome for performance in the churches at the loveliest time of all the year.

Harold Flammer, Inc., offers three Norwegian Christmas Carols arranged by that indefatigable worker, Harvey B. Gaul, a name to conjure with in choral writing. All three are excellent, first and third a cappella, a 'Norwegian Mountain Carol' and 'Praise God, Extol Him'; the second a felicitous 'The Christmas Bells of Norway' with organ accompaniment.

A far cry it is from Norway's mountains to those of Tennessee, but why consider distances when it comes to arranging carols. So here Mr. Gaul has a Tennessee Cherry Tree Carol, the tune from Harrogate, Tenn., and a very lovely one. It is to be sung unaccompanied; the arrangement is Mr. Gaul at his best.

For mixed voices with piano or organ Mr. Flammer also gives us 'The Manger Child' by Keith Crosby Brown, melodious, effective and simple and a charming organ piece, a 'Noël on an old French Carol' by F. Flaxington Harker, not difficult to learn and rewarding to perform.

From England we have Vol. XII of the publications of the 'Carol Society,' a set of eight 'Provençal and Russian Carols' arranged by our own David Stanley Smith. We have previously spoken of Dr. Smith's other arrangements for this series and praised them highly. This set is equally fine and will be of great interest to all seeking fresh material along these lines. These carols may be sung unaccompanied or with organ. The English versions, in the main excellently done, are by Edward Bliss Reed, assisted in a few by N. V. This album is issued by Stainer & Bell, Ltd., London, represented in the United States by the Galaxy Music Corporation, New York. It sends us also from the Steiner & Bell catalog Eric Gritton's lovely cantata 'The Holy Child,' one of the most admirable compositions of its kind. In it occurs that delectable little unison gem, entitled 'Welcome Yule,' which may be sung easily and greatly enjoyed. A single issue from the same publisher is the carol for mixed voices with organ, 'I Heard the Bells on Christmas Day,' a setting by A. Fairbairn Barnes of Longfellow's familiar verses.

G. Schirmer, Inc. adds to its collection of carols a fine 'Carol of the Russian Children,' arranged for unaccompanied three-part women's voices by Bryceson Trehearne. The English text is by Harvey B. Gaul.

From the Oliver Ditson Co. we have an engaging work called 'Ye Olde Christmase Masque,' compiled and arranged by William Baines. It is in one act, with a single scene, and contains "carols, dances, jousts and friscols as performed in merrie England in ye olden days." Complete directions for performance are given. Mr. Baines has arranged the traditional tunes very capably.

Harvey B. Gaul is represented in the

new Ditson issues as well, having three charming Italian Christmas carols, first a Neapolitan 'Ninna Nanna,' which is as attractive as it is (to our ears) unlike the music of Naples; then a 'Carol of the Bag-



Trinity Court
Harvey Gaul, Who Has Set Norwegian and Italian Carols for the Holiday Season

pipers' and 'The Christmas Bells of Abruzzi,' both Abruzzi carols. We like these very much. They are for mixed voices and piano, or organ. A Slovak folksong 'Mary's Lullaby,' arranged by Carl F. Mueller for unaccompanied mixed voices and soprano solo, is a grateful piece, charmingly conceived and expertly written.

Carl Fischer, Inc. is last but by no means least; for he presents us with a Healey Willan motet for unaccompanied mixed voices, 'Hodie Christus Natus Est,' a stirring and fine work. Much less important, but attractive, is Mark Andrews's splendid arrangement for unaccompanied male voices of Robert MacGimsey's 'Sweet Little Jesus Boy.' The solo songs for Yuletide are Walter Wild's melodious 'The Christ-Child' for medium voice, and E. Pasker's 'Christ Today Rejoice Men,' freely arranged by Cyr de Brant, in high and medium editions with and without violin and cello obbligato.

The Oxford University Press, London, through its sole agent in America, Carl Fischer, Inc. offers the Mendelssohn mixed voice anthem 'There Shall a Star from Jacob' and John Goss's 'Behold, I Bring You Good Tidings,' also for mixed voices and Clarence Lucas's free transcription for organ, entitled 'Christmas Pastoral,' which is the Pastoral Symphony from Bach's 'Christmas Oratorio.'

There will doubtless be other Christmas issues and we shall devote another occasion to them, if they reach us soon enough to make a discussion of them timely for performance this year.

Barrère Edits Tchérepnin Pieces

To its Juilliard Intermediate Series of Music for Wind Instruments, selected and

edited by Georges Barrère, G. Schirmer, Inc., has added six compositions by the Russian composer, Nicolai Tchérepnin. They are melodious pieces, written with sterling musicianship, and with that fluency for which their composer is known. He has succeeded in providing players of these instruments with new music, conceived specially for their instrument. The pieces are Un Air Ancien for flute; Pièce Calme (Pastorale) for oboe; Pièce Insouciant (A Carefree Tune) for clarinet; Variations Simples for bassoon; Fanfares for trumpet and Une Oraison (A Prayer) for trombone. They are musically good enough for artists, and, at the same time, excellent for teaching purposes. The piano accompaniments are not difficult.

Mr. Barrère has edited them in his familiar, distinguished manner. His association with them, indeed, recommends them to all interested in music for wind instruments.

— Brief Mention —

For Violin and Orchestra (Miniature Score)

Concerto. By Victor Buesst. An arresting work by a composer of whom we have never heard. Obviously a contemporary musician, he shows remarkable skill in writing both for the solo instrument and orchestra, and has fertility of invention in all four movements. Here is a modern concerto that should be played, one of the few contemporary pieces for violin and orchestra in which a proper balance between them is established. (Chester.)

For Woodwind Quartet Flute, Oboe, Clarinet and Bassoon

A Southland Sketch. Adapted by Marc Tarlow. The arranger has set a part of the Largo from Dvorak's New World Symphony and the Negro spiritual, Deep River, in easy, practical fashion for four woodwinds, giving the melody of the Largo to the oboe, later that of Deep River to the bassoon. (Witmark.)

For Clarinet Quartet

Fantasia. By William Spencer Johnson. Players of two B Flat, one E Flat alto and one B Flat bass clarinet will enjoy playing this melodic piece, opening with an Andante sostenuto, followed by an Allegro moderato and an Allegro scherzando. Not difficult and very idiomatic. (Witmark.)

Alabama Sketches. By Sol B. Cohen. This is a suite of three movements, I. Swaying Cotton-Blossoms, II. River Song, III. Alabama Capers, by a gifted composer, who has sensed the nature of four B Flat clarinets and written excellent music for them. The River Song, with its pentatonic melody, is especially alluring. (Witmark.)

For Wood Wind Quintet

Tambourine. By F. J. Gossec. Finale from Symphony, La Reine (XV). Transcribed by Irving Cheyette and Charles J. Roberts. Two splendid pieces admirably set for flute, oboe, two clarinets and bassoon, with ad libitum parts for E Flat clarinet, E Flat alto clarinet (or alto saxophone), B Flat bass clarinet (or tenor saxophone), E Flat baritone saxophone and horn in F. (Carl Fischer.)

For Horn Quartet

Fugue in B. Flat. By Johann Sebastian Bach. The limited literature for four horns is contributed to by this transcription by Asher Treat, well made and exceedingly playable. (Witmark.)

For Cornet Quartet

A Short Overture. By William Spencer Johnson. An innovation, indeed! An original composition in abbreviated sonata form for four cornets. Mr. Johnson has done it melodiously and with due regard for the nature of the instruments. (Witmark.)

For Brass Quartet

Fantaisie l'Amérique. By André Benoist. Arranged by J. L. Tallmadge. A tuneful composition, which Mr. Tallmadge has

made effective in quartet versions for two cornets (trumpets), trombone and baritone, or two cornets (trumpets) and two trombones (or baritones). This arrangement may be used as a quintet by adding an F horn, third cornet (or trumpet), or E Flat tuba. For sextet purposes, the versions are pairs of cornets (trumpets), trombone, baritone, F horn and E Flat tuba, or if preferred, two trombones or baritones instead of one of each, and finally three cornets (trumpets), a pair of trombones (or baritones) and E Flat tuba. The score is written on six lines, containing all the parts. (Carl Fischer.)

For Brass Sextet

Prelude. By Sergei Rachmaninoff, Op. 3, No. 2. The best known composition of the celebrated Russian composer in a practical transcription by George J. Trinkaus for two trumpets, horn, trombone, baritone and tuba. Solvejg's Song. By Edvard Grieg. Mr. Trinkaus has also set this beautiful song in a worthy manner. (Witmark.)

For School Orchestra

Minuet. By Newton-Percival. This piano piece is here issued transcribed by L. G. Newton, for strings, flute, oboe, two clarinets, two cornets, trombone, all with piano-conductor. Very playable. (London: Stainer & Bell. New York: Galaxy.)

For String Orchestra and Piano

Christmas Overture. By Edwina Palmer. A nicely done work, in which famous Christmas tunes are introduced, such as The First Nowell and Good King Wenceslas. Technically very simple, yet effectively written. (London: Stainer & Bell. New York: Galaxy.)

For Orchestra

A. D. 1620. By Edward MacDowell. A version skillfully made by Herman Finck of what many consider MacDowell's finest short piano composition from his Sea Pieces, Op. 55. Mr. Finck has prepared a well cued piano-conductor, and the instrumentation includes the usual strings, pairs of wood winds, horns and trumpets, three trombones and tuba and percussion. The parts are cued, making the arrangements possible for smaller orchestras, as well as those possessing full instrumentation.

For Orchestra Scores

Thema, Variationen und Finale. By Miklos Rozsa, Op. 13. A splendid work for large orchestra, displaying great ingenuity in writing for the instruments as well as much fancy in the development of the variations. (Eulenburg.)

Heitere Musik, Op. 43. Sinfonie, No. 2 in C, Op. 48. By Sigfrid Walther Müller. Two new works by a German composer whose name has come before the listening public of the present German realm. The Heitere Musik (Joyous Music) consists of an Overture, Intermezzo, Menuett, and Variationen und Finale über ein Kinderlied (Variations and Finale on a Children's Song). Competently written, without a vestige of real inspiration. The same may be said of the more pretentious symphony, the four movements of which have earnestness and little else to recommend them. This work is dedicated to Wilhelm Furtwängler. (Eulenburg.)

Werther. By Victor Vreuls. An elaborate symphonic poem after Goethe's novel, by a contemporary Belgian composer. The instrumentation is finely carried out, indicating comprehensive knowledge, and the thematic material is generally worthy. (Cranz.)

Herzlich thut Mich Verlangen (Fervent is My Longing). By Johann Sebastian Bach. Transcribed by Lucien Cailliet. A choral prelude, in a superbly made transcription for orchestra. (Elkan-Vogel.)

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PONSELLE AND HEIFETZ IN MOTORS' BROADCASTS

General Motors Symphony Under Rapee in Two Lists with Distinguished Soloists

The fortnight brought another pair of General Motors Hours under the leadership of Erno Rapee, with programs of especial interest. On Oct. 27, Rosa Ponselle gave an air trial of her new portrayal of 'Carmen,' singing the 'Habanera' and 'Gypsy Song' with ardent characterization and opulent voice. The Metropolitan soprano also was heard in the 'Blue Danube' arrangement by Estelle Liebling, with a chorus. The orchestra gave lilt and charm to the Scherzo from Mendelssohn's 'Midsummer Night's Dream' music, and an excerpt from Rimsky-Korsakoff's 'Sheherazade.' Mr. Rapee also led Bach's 'Air for G String,' Scarlatti's Rondino and Tchaikovsky's 'March Slav.'

Jascha Heifetz provided the stellar interest on Nov. 3, playing with his patrician artistry the Introduction and Rondo Capriccioso of Saint-Saëns, the Mendelssohn-Achron 'On Wings of Song,' Elgar's 'Capricieuse,' and the Dance from 'La Vida Breve' by de Falla-Kreisler. Every item had that crystalline perfection which has come to be expected from this violinist. Mr. Rapee led the Overture to 'Mignon,' the Waltzes from 'Der Rosenkavalier,' the second movement from Tchaikovsky's Sixth Symphony and Enesco's 'Roumanian' Rhapsody No. 1, all with excellent taste and radio balance.

Mary and Virginia Drane, duo-violinists, were guests of the NBC Music Guild on Nov. 4 over a WJZ network.

Curtis Institute Broadcasts Begin



Rembrandt
Dr. Louis Bailly and the Chamber Music Group of The Curtis Institute Which Will Be Heard in Broadcasts Under His Direction This Season

THE seventh annual series of weekly broadcasts over the CBS network by the Curtis Institute of Music began with a program by the Curtis Symphony, under Fritz Reiner on Oct. 23. In addition to the orchestra, the broadcasts will feature chamber music groups, under Dr. Louis Bailly,

and individual vocal and instrumental artists of the institute.

The first chamber music program will be given on Nov. 13, directed by Dr. Bailly. The Piano Quartet in G Minor, Op. 45, by Gabriel Fauré, a composer whom Dr. Bailly has sponsored ardently in this country, will

share the broadcast with the Theme and Variations from Johan Svendsen's String Quintet, Op. 5. The first work will be played by Zadel Skolovsky, piano; Eudice Shapiro, violin; Virginia Majewski, viola, and Leonard Rose, 'cello; the second by Miss Shapiro and Marian Head, violins; Miss Majewski and Simon Asin, violas, and Mr. Rose, 'cello. Several works by young Russian composers which Dr. Bailly obtained in Moscow last summer will be given in future broadcasts and in the New York concert of the chamber music department in March.

The first composer's program was presented on Oct. 30, offering representative works by Beethoven. Soloists were Charlotte Ridley, soprano; Joseph Levine, pianist, and a trio composed of Ardelle Hookins, flute; Miss Shapiro, violin, and Miss Majewski, viola. Ralph Berkowitz was the accompanist.

The Curtis Institute broadcasts occur on Wednesday of each week at 4:15 P. M.

Sodero to Conduct on WOR

A new musical hour, called 'Cesare Sodero Directs,' will be opened over WOR on Nov. 18, with the well known conductor at the head of orchestral and choral forces. Soloists will appear at each concert. The time is from 10:15 to 11 P. M. on Mondays.

Pillois Works Heard

Compositions of the late Jacques Pillois were featured in a program over WOR on Nov. 3, by Eddy Brown, violinist.

Some Musical Highlights on the Air

(Eastern Standard Time, P. M., unless otherwise noted.)

Sunday:

- 10:30 A.M.—WEAF—Music and American Youth. Auspices Music Educators National Conference.
- 12:30—WJZ—Verdi cycle, noted singers.
- 1:45—WOR—Perole quartet.
- 2:00—WJZ—The Magic Key of RCA. Distinguished soloists with NBC Symphony, Black conducting.
- 3:00—WABC—New York Philharmonic-Symphony, Klemperer, conductor.
- 3:30—WOR—Eddy Brown, sonata recital with pianist.
- 6:00—WJZ—Mario Chalmee and George Frame Brown—Tony and Gus.
- 8:00—WJZ—String Symphony, Frank Black conducting.
- 8:00—WEAF—Chase and Sanborn. Major Bowes' Amateur Hour.
- 8:00—WOR—Master Musicians. Soloists and guest commentators.
- 8:30—WABC—Gulf Variety Show with James Melton, Hallie Stiles, The Revelers.
- 9:00—WABC—Ford Hour, Kolar conducting. Distinguished soloists.
- 10:00—WEAF—General Motors Hour, Rapee conducting. Distinguished soloists.

Monday:

- 2:30—WJZ—NBC Music Guild. Chamber music.
- 4:00—WEAF—Woman's Radio Review, Littau conducting.
- 8:30—WEAF—Firestone Tire Series with Margaret Speaks. Also Richard Crooks and Nelson Eddy.
- 9:30—WEAF—Vicks with Grace Moore.
- 9:30—WOR—Eddy Brown. Soloist with orchestra. Wallenstein conducting.

Tuesday:

- 1:45—WEAF—NBC Music Guild. Chamber music.
- 1:45—WJZ—Rochester children's concerts, Harrison conducting. (Alternate Tuesdays.)
- 3:30—WOR—Library of Congress. Chamber Music.
- 4:00—WABC—Cleveland College of Western Reserve University. Cleveland and Walden string quartets.
- 6:35—WABC—Understanding Opera. Soloists and chorus. Barlow conducting.
- 8:30—WABC—Packard with Lawrence Tibbett.

- 9:30—Eastern NBC network, not including WJZ—Hands Across the Border, Littau conducting.
- 10:30—WOR—String Sinfonia, Wallenstein, conductor.

Wednesday:

- 2:30—WEAF—NBC Music Guild. Chamber Music.
- 4:15—WABC—Curtis Institute Program.
- 4:15—WJZ—Rochester Civic Orchestra, Harrison conducting.
- 9:00—WABC—Chesterfield with Lily Pons.
- 9:00—WJZ—John Charles Thomas song recital.
- 9:30—WOR—Alfred Wallenstein's Sinfonietta.

Thursday:

- 2:30—WJZ—NBC Music Guild. Daniel Gregory Mason in 'Musicians as Men.' (Nov. 14, 21, 28.)
- 3:15—WJZ—Rochester Philharmonic. (Or. 8:15 P.M.)
- 7:30—WEAF—Music Is My Hobby. Distinguished amateurs.
- 8:30—WOR—Little Symphony. James conducting. Soloists.
- 8:30—WABC—Atwater Kent. Orchestra and Soloists.
- 10:00—WEAF—Kraft-Phoenix Cheese. Paul Whiteman.

Friday:

- 11:00 A.M.—WJZ—WEAF—NBC Music Appreciation Hour with Damrosch.
- 9:00—WJZ—New Palmolive Beauty Box Theatre. Operettas with Josephine Antoine, Rose Bampton, James Melton.
- 10:30—WJZ—New York Chamber Music Society series.

Saturday:

- 11:00 A.M.—WABC—Cincinnati Conservatory program, von Kreisler conducting.
- 2:00—WABC—The Music Box. Soloists. In co-operation with Mme. Irion, of Women's National Radio Committee.
- 3:00—WABC—On the Village Green. Barlow conducting.
- 8:15—WJZ—Boston Symphony, Koussevitzky conducting.
- 8:30—WOR—Essex County Opera Co.
- 9:00—WABC—Chesterfield with Nino Martini.
- 9:15—WOR—Chicago Symphony. Stock and DeLamarter conducting.

Speaking of Music on the Air—

IN co-operation with the Juilliard School of Music, the Columbia Broadcasting System is offering a new "understanding" program, this year with opera as its subject. Howard Barlow conducts and soloists and a chorus are on each list. The series opened on Nov. 5, with John Gurney and Bruna Castagna singing arias from 'Faust' and 'Carmen' respectively. The Prelude to 'Lohengrin' was the orchestra's contribution. Another worth while attempt in the right direction.

'The Man Behind the Music,' or, as Daniel Gregory Mason puts it, 'Musicians as Men.' This is the title of the distinguished composer and educator's new series in the NBC Music Guild, which opened on Nov. 7 and will be heard also on Nov. 14, 21 and 28. Dr. Mason discussed Schubert first, and played two of his 'Moment Musical,' and Boris Saslawsky sang Schubert Lieder. It is a good idea for the people who are interested in the personalities of the great ones, and Dr. Mason handles the material with his well-known competence and dignity. Chopin, Mendelssohn and Schumann are the other three to be "personalized."

"Amateurs" are having a lovely time now-a-nights in a certain program called 'Music Is My Hobby,' over WEAF on Thursdays. It was Walter Koons's idea, and he has found many noted people in varying "walks of life" whose musical interest is something more than passive. Such gifted "amateurs" as Vladimir Karapetoff, electrical scientist, who plays the piano and 'cello; Hendrik Willem van Loon, well-known author who is a violinist; Lewis M. Isaacs, attorney, who has a gift for composing and playing his own works on the piano; William M. Taylor, vice president of the Commercial National Bank and Trust Company, who is a baritone out of banking hours; Mrs. George Eustis Corcoran, society woman who loves to play the piano; Major Loudon Greenlees of His Majesty's Scots' Guards, who sings; and Oliver Rogers of the American Telephone and Telegraph, flutist and composer, have already been brought on the air, and there are others to follow. Shows a lively interest, doesn't it? NBC is to be congratulated for letting people hear what other people can do outside of a professional standing.

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Salmi

Edwin McArthur, Accompanist, Now on Tour with Kirsten Flagstad

Following an active summer, Edwin McArthur is now appearing as accompanist for Kirsten Flagstad, the Norwegian soprano of the Metropolitan Opera, on her first concert tour of this country. Mr. McArthur began his season with the famous singer on Oct. 4, when she appeared as the star of Artist Night at the Worcester Festival and continues with her in fifty concerts in leading cities throughout the land. Two days after the Worcester date, which opened the singer's concert tour, Mr. McArthur played for her in her General Motors broadcast and will be heard with her in New York on Dec. 11 at her recital at Carnegie Hall, and on Dec. 21 at her recital in the Town Hall. On Oct. 9, he accompanied Maria Silveria in her Town Hall recital. Mr.

McArthur is also the director of music at the Broadway Tabernacle, New York, where he has a choir of forty voices, as well as a solo quartet. His assistant there is Harrison Potter. A performance of Mendelssohn's 'Elijah' is planned for Sunday afternoon, March 29, with augmented choir.

During the past summer Mr. McArthur appeared as accompanist in concerts with Doris Doe and Merle Alcock at the Chase Barn at Whitefield, N. H., also with Miss Doe at Bar Harbor, Me., and was official accompanist at the New York Journal music festival at the Polo Grounds on July 20. He was engaged at his New York studio all summer, working with prominent artists, operatic and radio, preparing programs for the 1935-36 season, among them Carlo Morelli, Chase Baromeo, Joseph Bentonelli, Consuelo deLamar, Willie Morris and Norman Cordon.

Richard S. Hill read a paper entitled 'Schönberg's Rows' before a meeting of the Greater New York Chapter of the American Musicological Society at the Beethoven Association on the evening of Nov. 3.

PHILADELPHIA FORUM OPENS NEW SEASON

Choir of Russian Church of Paris Heard—Many Clubs Actively Engaged

PHILADELPHIA, Nov. 5.—The Philadelphia Forum, William K. Huff executive director, opened its musical season on Oct. 18 with the Choir of the Russian Church of Paris. The Academy of Music took on the aspect of earlier Forum years as the subscription is far better than during any of the depression. The choir of well selected voices displays the familiar Slavic co-operation in choral singing. It was especially good in liturgical and folk numbers. Kapiton Zaporoshetz is bass soloist and Nicholas Afonsky is the conductor.

Guy Marriner, the New Zealand pianist who is adviser on music at the new Franklin Institute, began a series of sixteen Sunday afternoon lectures on music history on April 13 in the Institute auditorium, discussing the origins of music and the musical art of ancient Egypt, Palestine, China, Greece and other lands.

Sponsored by the Art Alliance and the Physical and Health Education Association, Doris Humphrey spoke of the fundamentals of the modern art dance on Oct. 10 in Mitten Hall of Temple University. Demonstration of technique was given by a Humphrey-Weidman group.

Louis Kazze, pianist, spoke informally on the important part music can play in education, on Oct. 8 in the Mann School auditorium, supplementing his lecture with a short recital program, which included two movements of the Bach 'Italian' Concerto and his own two intriguing compositions, 'Tango' and 'Arabesque.'

The Duo Music Club, Nina Prettyman Howell, director and accompanist, was heard on the afternoon of Oct. 10 in the Indian Room of the Hotel Walton. Orlando Morgan's song cycle, 'In Fairyland,' was sung by a group including Ethel Smeltzer Littlehals, soprano, Esther Binker, contralto, Bernard Poland, tenor, and Lewis James Howell, baritone. Katherine Lippincott, pianist, was heard in Paul Nordoff's clever arrangement of a group of Stephen Foster ballads.

The D. Hendrik Ezerman Foundation Scholarship carrying a full season's study with Olga Samaroff at the Philadelphia Conservatory of Music, has been awarded to Joseph R. Battista. The Samaroff scholarship was won by Dorothy Seltzer.

Mrs. D. Hendrik Ezerman has been appointed chairman of the music committee of the Art Alliance. Other well known musicians on the committee are Susanne Dercum, Arthur Hice, Edna Phillips and William A. Schmidt.

W. R. MURPHY

BENEFIT HELD IN BROOKLYN FOR ACADEMY

Campaign Attracts 4,000 to Opera House to Hear Many Artists and Speakers

BROOKLYN, Nov. 5.—A free concert was given on Oct. 22 under the auspices of the Brooklyn Citizen's Committee of 1,000, in the "Save the Academy of Music" campaign now energetically being conducted in behalf of the borough's only representative public temple of culture and art. Several thousand new members are being enrolled by the Institute of Arts and Sciences, registration fees from which, it is hoped, will enable the Institute to assume active control and management of the Academy's activities.

The concert attracted 4,000 music lovers to the Academy's opera house and music hall, the artists of the extensive program reaching both audiences by a double appearance, and the latter listened to vocal offerings sung by such renowned artists as Cecil Arden, Reginald Werrenrath, Martha Attwood, Charles Hackett, Leonora Corona, Richard Bonelli, Frederick Jagel, Mary Lewis, Armand Tokatyan, Christine Goff, Grete Stueckgold and Rosemarie Brancato.

Many Instrumental Soloists

Instrumental soloists were Vera Brodsky and Harold Triggs in two-piano works; Frederick Buldrini, violinist; Lucien Plamondon, cellist, and the Little Symphony Orchestra, a WPA unit, Jacob Schwartzdorf, conductor. Louis Hasselmans and Wilfred Pelletier of the Metropolitan Opera, and Richard Hageman officiated as guest conductors. Ramon Sachse, Edna Sheppard and Anthony Paganucci were accompanists. All participants volunteered their services.

Speakers for the cause alternating with the musical artists were Mayor La Guardia of New York City, Louis K. Anspacher, Olin Downes, Edward Howard Griggs, William Lyon Phelps, the Right Reverend Monsignor John L. Belford, Rabbi Sidney S. Tedesche, Rev. J. Stanley Durkee and others. Borough president Raymond V. Ingersoll was honorary chairman and Cleveland Rogers, editor of the Brooklyn

Daily Eagle, master of ceremonies. The event was broadcast.

Jascha Heifetz, violinist, the first attraction of the Institute's current music schedule, drew a capacity audience to the Academy's Opera House on Oct. 31. His program included Beethoven's 'Kreutzer' Sonata, Bach's G Minor Sonata for violin alone and works by Saint-Saëns and Debussy. Emanuel Bay was the accompanist. The evening was a memorable one. FELIX DEYO

Branscombe Works Heard in White Plains

WHITE PLAINS, Nov. 5.—The Music Section of the Contemporary Club, Mrs. C. Closson Lockwood, music chairman, presented Gena Branscombe, assisted by Harrington Van Hoesen, baritone; Bernard Ocko, violinist, and a group from the Treble Clef Singers, in a recital of her works here on Oct. 14. The Sonata in A Minor for violin and piano, the aria 'Comrade, Friends Beloved,' from 'Pilgrims of Destiny,' the songs, 'Krishna,' 'Across the Blue Aegean Sea,' 'Ah, Love I Shall Find Thee,' and many other works were notably performed.

Westminster Chorus Plans Tour

PRINCETON, N. J., Nov. 5.—The Westminster Chorus, Dr. John Finley Williamson, conductor, will make two, possibly three, tours under the management of Richard Copley, during the coming season, the first beginning Nov. 11 and including cities in Pennsylvania, Michigan and Canada. The second, beginning Feb. 10, will cover Southern Atlantic states. The chorus will be heard in New York late in the season and another foreign tour is contemplated for next spring and summer.

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RECITALS QUICKEN NEW ITHACA SEASON

Bori Opens Bailey Hall Series— Chicago Choir Under Noble Cain Heard

ITHACA, N. Y., Nov. 5.—A sold out house greeted Lucrezia Bori in recital on Oct. 29, the opening event of the Bailey Hall subscription series at Cornell University. The high points of a largely lyric program were the entire French and Spanish groups and two Donizetti arias. Frederick Bristol, the accompanist, gave an impressive exhibition of technique and interpretation in a modernistic piano group. Other concerts in this series will be given by the Cleveland Orchestra, José Iturbi and Jascha Heifetz.

Similarly successful was the concert given on Oct. 15 by Noble Cain's Chicago A Capella Choir (under the auspices of the Ithaca College Department of Church Music, Ralph Ewing, director), in a repetition of their Carnegie Hall program. The well balanced and richly blended voices of the choir have been trained in exploiting the entire range of choral effects upon composers from Bach to Gretchaninoff.

Leon Sampaix in Recital

The first fall faculty recital at Ithaca College was played on Oct. 3 by Leon Sampaix, pianist. Noted for his interpretation of Chopin, Mr. Sampaix played a generous group by that composer. Others represented were Scarlatti-Ward, Medtner, Saint-Saëns, and Strauss-Godowsky.

On Oct. 20 the Ithaca College Concert Band under Walter Beeler gave its opening concert of the season. The program included Tchaikovsky's '1812 Overture,' DeNardis's 'Universal Judgment,' a cornet solo by Craig McHenry, a trombone trio by Marlin Morrette, Miles Lombard and Rufus Kern, and a xylophone solo by Glenn Brown. The same program had been played on Oct. 4 at a session of the Southern Zone of the New York Teachers Association.

Ithaca Woman's Club Active

The Ithaca Woman's Club was entertained by a musicale on Oct. 7, the artists being Helen Harris Perry, soprano;

Florence Allen Wilcox, contralto; Bert Rogert Lyon, piano; Lynn B. Bogart, violin, and Lee C. Smail, clarinet.

For the Willard Straight series of chamber music concerts the Curtis String Quartet, the Kolisch String Quartet, and the Gordon String Quartet have been engaged.

The series of informal recitals sponsored by the Cornell department of music during the summer session was greeted with much enthusiasm. The artists included Earle Spicer, baritone; Alix Feild Whitaker, Spanish dancer; Gilbert Ross, violinist; Mary Tanner Fairchilds, violist; Ida Deck Haigh, pianist; Andrew C. Haigh, pianist, and Nelson Kennedy, organist.

The Cornell faculty series for this season has not been completed, but will definitely include recitals by two new faculty members, Luther M. Noss, organist, and Ronald Ingalls, violinist, as well as by Mr. Haigh. There will be the usual concerts by the University Orchestra, directed by George L. Coleman, and by the Men's and Women's Glee Clubs, directed by Mr. and Mrs. Eric Dudley.

J. MURRAY BARBOUR

CHAMBER MUSIC SERIES

Barrère Ensemble Opens List under New York University Auspices

New York University opened its first series of chamber music concerts on Oct. 19 at the Washington Square Centre of Adult Education with a recital by the Barrère Ensemble. The program included compositions by Poldowski, Ibert, Barrère, Haydn and Bach.

The Kraeuter String Quartet, assisted by Katherine Bacon, pianist, was heard on Nov. 2. On Nov. 16 Friends of Ancient Instruments will be heard, on Nov. 30 the Stradivarius Quartet of New York, on Dec. 14 a sonata recital will be given with Eddy Brown, Frank Sheridan and Harold Morris assisting, and on Jan. 11 the Paris Instrumental Quintet will be heard. The series is under the auspices of the general education department.

In addition to the chamber music series, the division will offer lecture series by Dr. Hugo Leichtentritt, author and musicologist, Eddy Brown, violin-

ist, and president of the Chamber Music Society of America, and Prof. Martin Bernstein. The Palestrina Chorus of mixed voices under the baton of Charles Lautrup, has been organized for singers who wish to study choral works.

Returned From Europe, Mrs. Ruth Thayer Burnham Resumes Teaching Activity



Mrs. Ruth Thayer Burnham, Instructor of Voice

BOSTON, Nov. 1.—After a sojourn abroad, during which she visited Theodate Johnson, soprano, who has had her entire vocal training with her, Mrs. Ruth Thayer Burnham has resumed her teaching at Huntington Chambers and is actively engaged with her pupils, among them both professional and amateur singers.

Mrs. Burnham was in France with Miss Johnson for several months, preparing her for her French opera debut at Bulogne as Micaela in Bizet's 'Carmen,' as well as working with her regularly during the time she was abroad.

Following her return, another of her artists, Maurice Ames, mezzo soprano, made her New York recital debut in the Town Hall on Oct. 20 and was received with marked favor in a varied program. Mrs. Burnham was in New York for the recital and was warmly congratulated by many musicians who were present. Mrs. Ames has been studying under Mrs. Burnham's guidance during the last two years.

New Settlement Music School Formed with Mrs. Katz Director

A new music school settlement has been added to New York's already existing nine, in the Cecilia Music School, affiliated with Madonna House on Market Street. Mrs. Hedi Katz, formerly director of the Music School of the Henry Street Settlement, is director. The faculty includes Miriam DuBois, Rebecca Davidson and Ignace Hilsberg in piano; Roger Sessions in counterpoint and composition; Margit Reinhard in voice, William Kroll in violin and Anna Drittel in 'cello.

A course of ten lectures on consecutive Monday evenings on 'The Invention and Development of Opera' was begun on Oct. 12 by Paul Bekker, music critic of the New York Staats-Zeitung, and author. Courses in sight singing and ear training, the dance, children's chorus and a colored peoples' chorus are also being given. Alfred E. Smith is honorary chairman of the school.

PITTSBURGH HEARS MANY RECITALISTS

Musicales, Art Society Opening and Bianco Ensemble Add to Local Calendar

PITTSBURGH, Nov. 5.—Samuel Kliatchko, first 'cellist of the Pittsburgh Symphony Society, gave his annual recital on Oct. 16. Mr. Kliatchko offered as a novelty Chopin's 'Cello Sonata, a work which gave him little opportunity to display his particular gifts. Earl Truxell was assisting pianist.

The Schenley Morning Musicales are specializing in lesser known musical works especially in the field of chamber music. During the recent broadcast, 'Youth Sings Across the Borders,' when young singers of twenty countries were heard in thirty-two countries, America was represented by Harvey Gaul's 'I Hear America Singing,' performed by the Brooklyn New Utrecht High School A Cappella Choir.

The month's program at the Tuesday Musical Club was in honor of the new president, Mrs. Philip Lee Crittenden. Daniel Healy sang Lieder of Brahms, Siegmund's Love Song, and others.

The opening concert of the Art Society on Oct. 18, brought Friedrich Schorr in one of his rare appearances as a Lieder singer. Schubert, Schumann and Wolf made up the best part of the program.

Oscar Del Bianco's String Symphonic Ensemble also made its season's debut recently, playing a Serenade of Mozart, a Concerto by Handel, a Suite by the Hungarian, Bloch, and shorter works of Sinigaglia. Henry Harris, pianist, recently gave a program.

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Simplified edition for voice and piano. Germ. 1.20

CANTATAS

- Op. 16. The New Orpheus, for soprano, violin and orchestra; ed. for sop., violin, and piano. Germ. 2.70
The Lindbergh Flight, mixed voices and orchestra 6.00

ORCHESTRA

- Op. 9. "Quodlibet", four pieces from a children's theatre... For rental
Op. 12. Concerto for violin and symph. band... For rental
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"Der Zur lässt sich photographieren", voc. score 6.00
"Der Jasager" (school operetta), Germ., Engl. score 2.75

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Arthur Rosenstein Leaves For Coast to Coach Singers For Roles in the Films



Apeda

Arthur Rosenstein, Coach and Accompanist

Responding to a call from the Metro-Goldwyn-Mayer Studios in California, Arthur Rosenstein, coach and accompanist, left New York on Nov. 1 and is now located at the studios of this organization in Culver City, Cal. He has been engaged to coach Igor Gorin, baritone, who is under contract with Metro-Goldwyn-Mayer, and will remain in California for the rest of 1935. While there, Mr. Rosenstein will also coach other MGM artists.

Panhellenic Gives Reception for Gena Branscombe

The New York City Panhellenic gave a reception in honor of Gena Branscombe and the Branscombe Choral, of which she is conductor, on Sunday afternoon, Oct. 27, at its clubhouse. In the receiving line were also Miss Branscombe's daughter, Gena Tenney, Josephine Paddock and the presidents of both organizations.

The chorus sang two groups from its repertoire, among them the Jacobson 'Chanson Marie Antoinette,' the Grieg-Branscombe 'By the River Glommen,' a Mexican folksong, Kramer's 'Swans' and Miss Branscombe's 'Sun and the Warm Brown Earth,' accompanied at the piano by Berthe van den Berg. Miss Branscombe and her singers were heartily applauded and obliged to repeat the last-named song.

TWO ORCHESTRAS ON WASHINGTON LISTS

National Symphony and Philadelphia Orchestra Heard in Notable Programs

WASHINGTON, D. C., Nov. 5.—Encouraged by last summer's success at the Watergate, the National Symphony gave a spirited performance under Dr. Hans Kindler's baton at its opening concert of the season on Oct. 20. With the playing of Beethoven's 'Egmont' Overture, the orchestra gave evidence of a new concentration to the interpretative side of music.

The program further included Mozart's 'Eine Kleine Nachtmusik,' excerpts from Moussorgsky's 'Boris Godunoff' and Tchaikovsky's Sixth Symphony. The orchestra gave the latter an especially beautiful reading.

The appearance of Leopold Stokowski with the Philadelphia Orchestra on Oct. 25 confirmed the high esteem in which his performances are held in Washington. Brahms's Fourth Symphony was a revelation of spiritual beauty and nobility. In Wagner's 'Rienzi' Overture, the Prelude to the third act of 'Tannhäuser' and the 'Bacchanale' and 'Venusberg' music from the same opera, the listener was further thrilled by a grandeur of interpretative conception.

The last work on the program was an ancient Japanese melody, 'Etenraku' by Konoye, the playing of which was preceded by an explanation of its pattern by Dr. Stokowski. The work proved to be extremely interesting, its delicate texture contrasting vividly with the Western music which preceded it.

Hoogstraaten Conducts

Willem van Hoogstraaten led the National Symphony on Oct. 27 taking the place of Dr. Kindler who was in Philadelphia conducting a series of concerts by the Philadelphia Orchestra. With Brahms's 'Academic Festival' Overture as the opening work, Mr. van Hoogstraaten established himself as a dynamic conductor. The Overture was followed by Chopin's F Minor Concerto for piano played brilliantly by Grace Castagnetta. Beethoven's 'Eroica' Symphony concluded the program.

Two local artists, Betty Baum, pianist, and Milton Schwartz, violinist, gave a well balanced program at Pierce Hall on Oct. 28 consisting of three Sonatas, Beethoven's No. 9, one by Nicholas Medtner and Brahms's Sonata in G. Medtner's Sonata proved to be rich in content and skillfully constructed.

The Founder's Day celebration at the Library of Congress on Oct. 30 brought special recognition to one of America's

leading musicians and musicologists, Dr. Carl Engel, former chief of the Library's music division. The Elizabeth Sprague Coolidge medal, awarded for the promotion of chamber music, was bestowed on Dr. Engel by Mrs. Coolidge after Herbert Putnam, Librarian of Congress explained the reasons for the award in an introductory speech. Mrs. Coolidge spoke with emotion of her indebtedness to Dr. Engel for his assistance in carrying out her cherished project and of his long record of personal achievements. 'Tryptych,' a composition for violin and piano by Dr. Engel, was played by William Kroll and Frank Sheridan.

New Piston Work Played

A new composition by Walter Piston, commissioned by the Library of Congress was given its first performance and the Trio No. 2 Op. 37, by Brahms, were played by William Kroll, violinist; Horace Britt, 'cellist, and Mr. Sheridan, pianist. Mr. Piston's work contains a real inspiration which Mr. Piston has developed with telling effect through four movements. A large audience warmly greeted the artists and especially Dr. Engel who has been a moving spirit in Washington's musical circles for a number of years.

ALICE EVERSMAN

OPERA QUARTET IN HARRISBURG EVENT

Metropolitan Singers Delight in Ensemble Music—Local Artists Give Lists

HARRISBURG, PA., Nov. 5.—One of the most satisfying concerts heard in recent years in this city was that presented by the Metropolitan Opera Quartet on Oct. 17 at the Forum of the Pennsylvania State Educational Building.

The fluent singing and charm of Mme. Mario and the opulence of the voice and art of Miss Doe delighted the audience. Mr. Martinelli, who is a favorite here, sang gloriously. Mr. Pinza made a particularly strong impression. The concert was the first in the All-Star Series to be presented under the local management of Robert H. Mathias and Stanley C. Backenstoss.

The Wednesday Club inaugurated its fifty-third season Oct. 2 with a recital at the Civic Club by Elsa Meiskey, soprano. Miss Meiskey presented an interesting program exhibiting marked dramatic ability, and singing with distinctive style. On Oct. 8 the Wednesday Club presented Jeannette Vreeland, soprano; Julius Huehn, baritone; Marcel Hubert, 'cellist, and Ralph Dobbs, pianist, at the Forum, the audience showing enthusiastic appreciation.

Club Members Appear

A program entitled 'Miniatures,' offering the smaller works of the classic and modern composers, was given at the Civic Club on Oct. 23 by the following members: Hazel Howard, pianist; Marion Strouse Scharf, soprano; Mary Palmer, soprano; Villa Baker Stroh, pianist; and Margaret Schmidt, Helen Sheesley and Ruth Wollaston, violinists.

The American Ballet appeared here on Oct. 21 at the Majestic Theatre in a

performance that was as illuminating as it was artistic. The orchestra was under the capable direction of Sandor Harmati. Grisha Goluboff, violinist, gave a pre-season recital on Sept. 26 at the Forum before a capacity audience, revealing talents of much promise.

SARA LEMER

WORCESTER ATTENDS VARIED ACTIVITIES

Piano, Dance, Song and Choral Recitals Fill Calendar of Local Events

WORCESTER, Nov. 5.—The Worcester Civic Music Association presented Sergei Rachmaninoff at the Auditorium on Oct. 21 in the first of six ambitious concerts made possible by the vastly increased membership. In addition to 3705 tickets issued, taxing the hall's capacity, there is a long waiting-list. Mr. Rachmaninoff was warmly received, and granted several encores, including finally his own ever-magnificent Prelude.

The Fine Arts course at Clark University was opened on Oct. 15 by Miriam Winslow, dancer, assisted by Raphael and his concertina, and a chorus. The series was continued on Oct. 31 by Ted Shawn and his male dancers.

Roland Hayes in Recital

Roland Hayes gave a recital at Clark University on Oct. 18, under the auspices of the German department. His program included German songs, Negro spirituals, folksongs, works by Handel and the Schumann cycle, 'Dichterliebe.'

The Little Singers of the Wooden Cross, a boys' choir from Paris, gave an interesting concert in Assumption college auditorium on Oct. 6. Oct. 28 to Nov. 2 was observed as Philharmonic Week, a large corps of women, headed by Mrs. Marie L. Webb-Betts, seeking new contributors to the work of the Worcester Philharmonic Orchestra Society. Two concerts will be given in Mechanics Hall during the winter, with Walter Howe as conductor.

JOHN F. KYES

The number of persons attending the Wagner festival at Munich during the past summer was eighty-seven per cent higher than that of the previous year.

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The Manhattan Concert Fortnight

(Continued from page 22)

point of the recital, in consequence. Sufficient musicality informed their progress to make them more than a pyrotechnical display, although there were moments when certain things did not "speak." An apparent want of emotional depth (usually the chief cause for withholding a full meed of praise for any gifted youngster) made for this lack of communication also in the Intermezzo of the Bach and the Andante ('L'Absence') of the Beethoven, whereas first and last movements of each were delineated with a clarity, precision and neatness of rhythmic articulation that were refreshing. All of these latter qualities, plus a bravura style smacking somewhat of the old "grand manner" made the Brahms an exciting experience.

The Chopin was less satisfactory. Mr. Rachlin, though he commands a great variety of dynamics, has not yet learned to make a tone sing, with the result that his fortes are somewhat brittle and most gradations below lack resonance and body. This phase of a great talent might well be concentrated on for a while, for the technique is there and the emotional depth will come, presumably, with years and experience.

Kreiner String Quartet Heard

The Kreiner String Quartet, taking its name from its violist, Edward Kreiner, and including also Sylvan Shulman and Joseph Reilich, violins, and Alan Shulman, cello, made its first bid for metropolitan favor in the Town Hall on the evening of Oct. 30. These young men organized their group in Connecticut during the past summer, and it must be said, despite sundry variances from the norm of ensemble playing and furtive signs of nervousness, that they planned well and built securely for the future.

An unfortunate choice, perhaps, for the opening of their program was Beethoven's Quartet in E Flat, Op. 127, a difficult work for experts. Troubles here were augmented by adverse atmospheric conditions which affected intonation as insistently as tonal quality. Much better from every point of view were the numbers on the latter half, which included Malipiero's 'Rispetti e Strambotti,' the one movement of Schubert's unfinished quartet in C Minor, the Agitato from Brahms's Quartet, Op. 67 and the American tune, 'Turkey in the Straw.'

Jenő Swislowski Gives Novelties

The first performance of Rosetta Carter's Sonata and the first complete performance in New York of the suite, 'Old China,' by Walter Niemann were items of principal interest in the program played by Jenő Swislowski, pianist, in the Town

Hall on the evening of Nov. 1. This despite the presence of Bach in the guise of the tremendous Toccata and Fugue in D Minor, and Beethoven in the breadth of his 'Appassionata' Sonata.

Miss Carter's sonata is a composition in the most obscure contemporary idiom. It



Ezra Rachlin Returned to Give an Ambitious Piano List in the Town Hall

is peculiarly unmusical due, apparently, to its polytonality, which is even more confounding to the ear than atonality, to the lack of variety engendered by too liberal use of pedal point, and to lack of any discernible objective. Mr. Niemann's suite, which the pianist interpreted most effectively, was conventional program music of light texture and engaging iridescence. Other works on the list were by Liszt, Rachmaninoff, Godowsky and Dohnányi.

Rachmaninoff in Recital Heard by Notable Audience

Sergei Rachmaninoff, pianist. Carnegie Hall, Nov. 2, afternoon:

Thirty-Two Variations in C Minor... Beethoven
Three Sonatas... Scarlatti
Sonata in B Minor... Chopin
'Poème': Etude... Scriabin
'Fairy Tale'... Medtner
Scherzo... Borodin
Barcarolle... Rubinstein
Etude; Prelude... Rachmaninoff
Etude-Caprice... Dohnányi

The power that is Rachmaninoff—power of tone, power of structural revelation, power of interpretation and power of personality—asserted its customary sway over what was perhaps the most distinguished as well as one of the largest audiences of the season. Celebrities were plentiful. Stands crowded all available space at the back of the auditorium. The applause was eager and thunderous. With the completion of the printed list, there was a frantic rush of admirers to positions near the platform. A series of supplementary works, mostly transcriptions, prolonged the feast. Included among these was the recitalist's own re-writing of the Scherzo from Mendelssohn's 'Midsummer Night's Dream' music. Only by dimming the lights and lowering the lid of the piano were house attendants enabled to coerce the crowd into calling it a day.

Such scenes, of course, are nothing new in the processional of this exiled master's career. Neither are departures from the traditional in his "readings" of music long since standardized in performance. The heroic, as always, dominated the spirit, the massive the line, the orchestral the tonal color. There have been tenderer and more poetic performances of the Chopin B Minor, but few that could have matched this one in sweep and stir. The little Scarlatti sonatas have rippled with a lighter grace and the Beethoven Variations have sounded appreciably less cerebral at the hands of pianists of more intimate approach. But not to have admired the authority, the finality even, with which each phrase was articulated, each figuration fashioned, each chord, each run, each orna-

ment or bit of counterpoint made sonorous and palpitant, was to have given deaf ear to the insistent and incontrovertible testimony of the music as played.

The program was not of itself a notable one. But neither was it burdened with pianist-clichés. The two secondary Scriabin pieces took on an unwonted conviction, so finished and luminous was their projection, and in each of the subsequent compositions the rock-ribbed technical mastery of one of the dominating musical figures of the times was of fascinating and compelling interest, if only for the manner in which difficulties were over-ridden and problems solved as of utterly no concern.

Gari Shelton Appears in Piano Program

A well disposed audience applauded the pianism of Gari Shelton, known here in former concert appearances as Edgar Shelton, as displayed in the Town Hall on the



Charmante Paulina Ruvinska, Piano Debutant, Was Accompanied by the Elizabeth Philharmonic in Town Hall

afternoon of Nov. 2. Perhaps in deference to Sergei Rachmaninoff, who was playing the same afternoon in Carnegie Hall, Mr. Shelton offered four of the Rachmaninoff Preludes, those in G, G Sharp Minor, E Flat and C, as well as the 'Pastorale and Capriccio' of Scarlatti-Tausig, Beethoven's Sonata, Op. 10, No. 2, the Schumann 'Etudes Symphoniques,' which promises to be one of the most frequently played compositions of the season, and works by Prokofiev, Lecuona, Chopin and Liszt. Within the boundaries of a somewhat confined art, Mr. Shelton produces interesting effects. Lyrical passages show him in his best estate.

Francis Moore Assisted by String Group of Neighborhood School
Bach's Concerto in F Minor, employing



Marshall Moss, Naumburg Winner, Played His First Violin Recital in Manhattan

the string orchestra from the Neighborhood Music School, conducted by Hugo Kortschak, was the highlight of the concert given by Francis Moore, pianist, in the Town Hall on the evening of Nov. 2. Mr. Moore, who has been well known here for several years as a performer of distinction, interpreted the above work, as well as the Rameau-Godowsky Sarabande, the 'Alceste de Gluck' of Saint-Saëns and the Bach-Tausig Toccata and Fugue in D Minor with a sure hand and comprehensive understanding. There is always the objection, of course, to the Toccata and Fugue ever being used in a piano transcription in view of the diminution in grandeur and force which it must undergo in its journey from organ to piano. Yet Mr. Moore made the most of the medium and did not overburden the strings and hammers in attempts to get crescendo-pedal fortissimi.

A Mozart Sonata in F and works by Friedman, Dohnányi, Chopin and Alkan, in addition to Mr. Moore's own 'Meditation' completed the printed list. The audience was of good size, and received all participants with generous applause.

R.

Martha Vaughn in Benefit Recital

Martha Vaughn, soprano, in a benefit recital on the evening of Nov. 2 at the Hotel Beacon for the support of Philanthropic Societies of New York City, revealed herself to be the possessor of a voice of warmth and charm and, though light in texture, well-suited to a program of not too heavy proportions.

Haydn's 'She Never Told Her Love,' Torelli's 'Tu lo Sai' and the Gluck aria, 'Divinités Du Styx,' began the program. A brace of Strauss Lieder was interpreted with care and restraint. Pierné's 'Le

(Continued on page 32)

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WINNIPEG SYMPHONY INAUGURATES SERIES

Concert and Musical Club Season Opens with Varied Events

WINNIPEG, Nov. 5.—The week of Oct. 7 marked the opening of the 1935-36 musical season for Winnipeg, which promises to be of outstanding interest. The Winnipeg Symphony gave its initial concert on the seventh in the Auditorium. John McTaggart conducted. The program included 'Echoes of Ossian' by Niels W. Gade; 'Peer Gynt' Suite by Grieg, and excerpts from the opera 'The Snow Maiden,' by Rimsky-Korsakoff.

The Wednesday Morning Musicales, Eva Clare, president, held its opening meeting on Oct. 9 in the Fort Garry Hotel. The program was devoted to Handel in commemoration of his two hundred and fiftieth anniversary. The following contributed to the program: Irene Diehl, violinist; May Lawson, contralto; Ruth Campbell, pianist; W. Davidson Thomson, bass; Mary Graham and Mary Gussin, violinists; pianists, Frank Thorolfson, Filmer Hubble, Ronald Gibson and Fred M. Gee.

The Manitoba Music Teachers' Association, Russell Standing, president, formerly opened its activities by a reception held in the Fort Garry Hotel on Oct. 9. The program was given by Miss Diehl, Agnes Kelsey, soprano, and Olive Riehl, pianist. The accompanists were Anna M. Hovey and Mr. Thorolfson.

Paul Althouse, tenor, and Querita Eybel, soprano, gave the inaugural concert of the Famous Artists Series on Oct. 10 in the Auditorium. Pablo Miquel was the accompanist. The Famous Artists Series is under the local direction of Frederick Shipman.

Dr. Healy Willan, vice-principal of the Toronto Conservatory of Music, recently presented diplomas to a number of graduates of the Toronto Conservatory of Music.

Richard Crooks, tenor, and Dalies Frantz, pianist, gave the opening concert of the Celebrity Series on Oct. 14. Frederick Schauwecker was the accompanist. The Celebrity Concert Series is under the local direction of Fred M. Gee.

MARY MONCRIEFF

PEDAGOGUE AND PUPIL



Miriam Solovieff, Violinist, with Her Teacher, Louis Persinger

Miriam Solovieff, San Francisco violinist and pupil of Louis Persinger, with whom she is now studying in New York, has made successful appearances with the San Francisco Symphony under the baton of Bernardino Molinari, and at the Hollywood Bowl under Ossip Gabrilowitsch among other Pacific Coast engagements.

Wieniawski Association Formed

In honor of Henry Wieniawski and in commemoration of the hundredth anniversary of his birth, a group of violinists and lovers of the violin of New York City has been organized in the Wieniawski Association. Adam Kuryllo was elected president, Dr. John Allen and Carl Winter, vice-presidents, Mrs. Henry Carter, secretary, and William Goold, treasurer.

'Elijah' Sung at Brick Church

Mendelssohn's 'Elijah' was sung at the Brick Church under Clarence Dickinson on Nov. 3. Frederic Baer, baritone soloist of the church, sang the part of 'Elijah' and the other soloists were Corleen Wells, Rose Bryant and Charles Stratton.

KANSAS CITY MUSIC CLUBS ARE ACTIVE

Philharmonic Wood Wind Group Heard—Mu Phi Epsilon Musicals Continue

KANSAS CITY, Mo., Nov. 5.—The program for the Kansas City Musical Club's annual reception in Epperson Hall, late in September, contained some highly interesting features. The Kansas City Philharmonic Wood Wind Ensemble with Brown Schoenheit, Fred Pronio, Fred S. Josete, William Kruse and Merle Smith, played a suite by Lefebvre, Kathryn Newman of New York, soprano, was guest artist.

Mrs. M. K. Powell, music and art editor of the Kansas City Star, led a discussion of John Erskine's recently published book, 'The Musical Companion.' Berenice Hamus Farquarhasen, pianist of Wichita; Adeline Bourg, contralto; Catherine Wellemeyer Farley, cellist, and Edna Scotten Billings, organist, with Mrs. Frederic Shaw, Gladys Gwynne Combs, Alma Jaggard and Henry Arthur, accompanists, completed the list. The program chairman is Mrs. V. J. O'Flaherty, Jr., and Mrs. Franklin Murphy, president of the organization.

The Mu Phi Epsilon Sorority, in their fifteenth season of sponsoring Morning Musicals, set a high standard for their season in their first concert which was held in Edison Hall on Oct. 22. Mr. and Mrs. Martin Burton of Topeka, Kan., were heard in several groups of two piano compositions. The audience likewise received Rose

Ann Carr, soprano, with obvious approbation. Gayle Giles accompanied. Alice Street is program chairman and Mrs. J. W. Easley, president.

New Music for Philharmonic

The Kansas City Philharmonic has had many requests for out of town concerts. A crowded local schedule has made it impossible to comply with all, but Wichita, Kan.; Lawrence, Kan.; Columbia, Mo.; Omaha, Neb. and Quincy, Ill., will be included in the tour engagements. When Karl Krueger, conductor of the orchestra, was in Europe this summer, he obtained scores which will have premiere performances on the season's subscription series, notably, a new Suite by Ibert and an 'Icelandic' Overture, by Leifs.

Harold VanDuzee of the vocal department of the conservatory of music, was presented by them in a song recital in Edison Hall on Oct. 8. Five groups of songs were chosen from the less hackneyed literature of France, Italy, Germany and America.

Ewart Reagan, pianist, interested a large audience at the Centre in a recent recital. The recital was given under the auspices of Lois Black Hunt. Mr. Reagan has left for the East where he will join Maurice Dumesnil.

Mary Jane Bruce, pianist, was heard in a benefit recital in Kansas City, Kan., recently. John Wahlstedt, tenor, was the assisting artist. Miss Bruce has been awarded a scholarship at the Kansas University School of Fine Arts. Esther Shaw Gibson sponsored the recital.

BLANCHE LEDERMAN

DENVER RECITAL SEASON INAUGURATED BY TIBBETT

Artists Named on Oberfelder-Slack Series for Remainder of the Season

DENVER, Nov. 5.—The Oberfelder-Slack Series began with a recital by Lawrence Tibbett. The auditorium, which seats 3500, was completely filled and an overflow audience of two hundred was seated on the stage.

Mr. Tibbett was in good voice and was received with marked enthusiasm. Among the most popular works with the audience were 'Death, the Commander' by Moussorgsky, the 'Vision Fugitive,' from 'Herodiade,' by Massenet, and 'The Through Freight' by Keith Brown. Numerous encores were demanded and granted. Stewart Wille accompanied.

The remainder of the series will include Kirsten Flagstad, José Iturbi, The Monte Carlo Ballet, Nelson Eddy, Nino Martini, and Jascha Heifetz. Two concerts not on the subscription list include Mischa Elman and Ruth Slenczynski. Musical depression is apparently a thing of the past.

J. C. K.

Eisler Re-arranges Music for the Play 'Mother'

Hanns Eisler, composer of the music for the play 'Mother,' which the Theatre Union will give on Nov. 19 at the Civic Repertory Theatre, is making a special arrangement of the score for this production. The play was originally produced in Berlin in 1933.

Mr. Eisler, who was a pupil of Arnold Schönberg and won the state prize of Austria in 1924 for three chamber music compositions, is conducting a course entitled 'First Steps in Understanding Music,' at the Downtown Music School. Mr. Eisler has given this

course in Berlin at the Arbeitschule for fifteen years and in Vienna.

Heifetz Leaves for Foreign Tour

Jascha Heifetz, violinist, sailed on Nov. 6 on the Manhattan for a tour of thirty concerts in England, Scotland and Wales. Mr. Heifetz will make recordings while he is in London and will return to this country for Christmas to begin the second half of his tour in Baltimore on Jan. 8, and to give a concert for the benefit of the Women's Trade Union League on Jan. 14 in Carnegie Hall.

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PHILADELPHIA ATTAINS MIDSEASON TEMPO

Calendar Crowded with Recitals of Many Types—Club Entertains

PHILADELPHIA, Nov. 5.—Lawrence Tibbett's Philadelphia reception followed precedent on Oct. 31 when he opened the second year of the All Star Concert Series, under Emma Feldman's management. The Academy of Music was full and more than 200 extras were accommodated on the stage, to whom Mr. Tibbett with his distinguishing courtesy sang some of the songs and encores directly. All his items were in English, some of the translations being of real poetic quality, except two operatic arias, the 'Largo al Factotum' and Gerard's Monologue, 'Nemico della Patria,' from Andrea Chenier, both dramatically delivered, and one encore, the superbly sung 'Saphische Ode' of Brahms. Outstanding were the Mousorgsky 'Death the Commander,' the

rollicking 'I am a Roamer Bold' from Mendelssohn's 'Heimkehr aus dem Fremde,' and Schubert's 'By the Sea.' The encore list almost equaled the original program in length. Stewart Wille was the excellent accompanist.

Olin Downes and John Charles Thomas collaborated on Nov. 1 in the first of a series of four lecture recitals, The Enjoyment of Music, for the Philadelphia Forum, William K. Huff, executive director. Mr. Downes will be the lecturer throughout the series. Mr. Thomas provided the musical illustrations for Folk Songs and Art Songs, giving a full length recital program of sixteen works and several encores. Mr. Downes spoke concisely and straightforwardly. Carroll Hollister co-operated capably at the piano.

W. E. Smith Begins Lectures

William E. Smith, assistant music reviewer for the *Evening Public Ledger*, opened his series of ten lectures on 'The History of Western Music,' on Oct. 25 in the auditorium of the Zeckwer-Hahn Philadelphia Musical Academy. He discussed Greek music as the genesis of modern tonal development and the religious and functional character of medieval Church music as exemplified in the Gregorian chant.

Philip Irvine, baritone, with Martin Gabowitz as accompanist and co-soloist, was heard in recital on Oct. 23 at Plays and Players theatre. Songs in Russian and English were featured. Mr. Gabowitz played works by Cyril Scott and Prokofieff.

Eva Cherry, soprano, was heard in the same theatre on Nov. 1. Groups in French and English, and German Lieder showed the singer's versatility. Her very able accompanist was Robert Elmore.

Hans Barth, pianist, was heard in an exceptionally well performed program on Oct. 17 in the Presser Auditorium, his program including several works not familiar hereabouts. Among his outstanding contributions were a Sonata originally for harpsichord, by Baldassare Galuppi, the Brahms Theme and Variations in D Minor, based on an Hungarian melody, and his own effective transcription of the waltz music of the 'Kermesse' Scene from 'Faust.'

Club Has Annual Luncheon

The Matinee Musical Club was hostess on Oct. 29 at its forty-second annual luncheon, the ballroom of the Bellevue Stratford being filled with members and guests for the formal opening of the organization's season. Mrs. Harry A. Mackey, the new president, was mistress of ceremonies. Brief greetings were extended by Mayor J. Hampton Moore, Dr. Charles E. Beury, president of Temple University; Alfred Reginald Allen, new manager of the Philadelphia Orchestra; Mrs. Walter A. Knerr, president of the Pennsylvania Federation of Music Clubs; Hon. Harry A. Mackey, former mayor, and Frank Black, NBC musical director.

The chief addresses were made by Professor James L. Mursell, on 'The Old and the New in Music Education,' and John Mason Brown, drama critic of the *New York Post*, on 'Broadway in Review.' Professor Mursell contrasted the oldtime scale and exercise drill of music pedagogy with fresher and more intelligent approaches. Mr. Brown related his talk to the occasion by speaking brilliantly about the music of the spoken word as it should be observed in the theatre.

Florence Easton received a warm welcome, after several seasons' absence, in an informal recital, in the first section voicing with fine artistry a Brahms group and in the second featuring some Mana-Zucca songs, one of which, 'You Never Told Your Love for Me,' had its first public performance. The composer accompanied her songs and in the other numbers Celius Dougherty was the accompanist. W. R. MURPHY

RECITALS AUGMENT BUFFALO ACTIVITY

John Charles Thomas Opens New Berry Series—Music Forum Group Is Active

BUFFALO, Nov. 5.—John Charles Thomas, baritone, opened the Zorah Berry concert series in Elmwood Music Hall on Oct. 8. The program, embracing songs by Schubert, Schumann, Debussy, Lecuona, Sadler, Saint-Saëns, Carpenter and Hughes was well received by an enthusiastic and representative audience.

The second concert in the same series presented the Don Cossack Chorus, Serge Jaroff, conductor, on Oct. 22 in an all-Russian program. A capacity house accorded unstinted applause to the singers.

The American Society of Musical Arts has scheduled three concerts to be held in the ballroom of the Twentieth Century Club on Nov. 13, 22 and 26. This society, actively engaged in promoting concerts throughout the country, will present Donald Bundock, Buffalo baritone, and Milton Thomas, fourteen-year-old violinist from Pittsburgh at its first concert.

The second concert will be given by

Charlotte Mehninger, mezzo-soprano from Cleveland. Miss Mehninger will appear with Patricia Boyle, Buffalo pianist. Gladys Stevenson, St. Louis pianist, will be heard at the last concert with Geraldine Kress, Buffalo violinist.

Philharmonic Plans

Radical changes and improvements loom large in the winter program announced by the ERB music division for the Buffalo Philharmonic conducted by Lajos Shuk. Concerts will be given twice each month in Elmwood Music Hall, beginning on Nov. 7 and continuing into April. In addition the Philharmonic will introduce what should prove stimulating and enjoyable to the youth of the city—monthly matinee concerts.

The Music Forum for piano teachers, Mabel Kurtz, organizer and president, presented Edwin Hughes of New York, pianist, in a lecture-recital on Oct. 15 at the home of Miss Kurtz. The pianist's topic, 'The Essentials of Beautiful Piano Playing,' was illustrated by his performance of two Mazurkas in A Minor and The C Sharp Minor Waltz by Chopin, 'Wienerblut' by Strauss, Canzonetta by Schütt and 'Tides of Manaunaun' from 'Three Irish Legends' by Henry Cowell. ETHEL McDOWELL

Thomas Richner Among MacDowell Club Contest Winners

Thomas Richner, pianist, a pupil of Harold Morris, was one of the winners of the MacDowell Club's young artist contest held recently in New York. He will appear before the club in a recital in the near future. Mr. Richner has appeared three times as soloist with the Little Symphony, under Philip James, over WOR, playing the Brahms D Minor, the Beethoven G Major and the Mozart D Minor concertos. He also played the Bloch Concerto Grosso with the National Orchestral Association conducted by Leon Barzin.

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Passed Away



Theodore Stearns

LOS ANGELES, Nov. 5. — Theodore Stearns, composer and critic, since 1932 chairman of the music department of the University of California, died at his home here on Nov. 1, after a long illness.

Mr. Stearns was born in Berea, Ohio, in 1880, and received his early musical training at Oberlin Conservatory. In 1898, he went to Germany where he studied at the Royal Conservatory in Wurzburg. After his return to America he played viola in the Cleveland Philharmonic and also conducted the orchestra for several light opera productions. He was at one time editor of *The Etude* and in 1922 became music critic for the *Chicago Herald and Examiner*. The following year he went to New York to fill a similar position on the *Morning Telegraph*.

During his years of employment as a critic, Mr. Stearns continued his work in composition. His 'Suite Caprese' was played by the New York Symphony in 1927, and his opera, 'The Snow Bird' was sung in Dresden the following year. In 1925 he received the David Bispham Memorial Medal and in 1927 the Guggenheim Fellowship for study abroad. While there, he completed his opera, 'Atlantis,' for which he also wrote the libretto. His 'Pictures from Baal-Hamon' on text from 'The Song of Solomon' had its first hearing in Los Angeles last April. Other works were an 'Indian Suite' and a symphonic poem, 'In Death's Garden.' In 1931, he published a book entitled 'The Story of Music.' He was the author of numerous articles on musical subjects. He is survived by his wife, one daughter and three sons.

Carl Schroeder

BREMEN, Nov. 1.—Carl Schroeder, for many years considered the dean of German musicians, died at his home here on Sept. 26, at the age of eighty-seven years. He was a pupil of Liszt during the latter's Weimar period and in 1886, was entrusted by him with the leadership of the Tonkünstler Festival and the Deutsche Allgemeine Musikverein which Liszt had founded. He was for many years one of the best known opera conductors in Germany, having been associated with the Royal Opera in Berlin, the Hamburg opera and that in Rotterdam. G. de C.

Harriet Bacon McDonald

DALLAS, TEX., Nov. 5.—Harriet Bacon McDonald, one of the best known Texas musicians, in private life the wife of James R. Saville, died suddenly on Oct. 11. Born in Massachusetts sixty years ago, she received her musical education in her native state and in New York. Previous to coming to Dallas in 1909, she had toured

with a number of prominent artists, including Albert Spalding and Christine Miller, as accompanist and piano soloist. Active as a concert manager, she was instrumental in bringing to Dallas the best musical attractions. For some time she was conductor and accompanist for the Schubert Choral Club and one of the organizers of the Music Study Club. She was the first person to teach the Dunning system in the city and had held classes in this method in many parts of the United States. M. C.

Mrs. Samuel Kinscella

ELLA Gertrude Kinscella, widow of Samuel Kinscella and mother of Hazel Gertrude Kinscella, for a number of years *MUSICAL AMERICA's* correspondent in Lincoln, Neb., died at the Hotel Woodstock, New York, while on a visit with her daughter, on Oct. 19. Mrs. Kinscella was born on a farm near Freeport, Ill., in the early years of the Civil War. She spent her childhood in Iowa and moved to Lincoln, Neb., in 1908, where she had lived ever since. Miss Kinscella is her only surviving relative.

Anne Thatcher Rogers

ROCHESTER, N. Y., Nov. 5.—Mrs. Anne Rogers, wife of Bernard Rogers, composer, died here on Oct. 24. A daughter of Emma E. Thatcher and the late Alfred B. Thatcher of South Orange, N. J., she graduated from Vassar College in 1932. In June 1934 she married Mr. Rogers, who had won the Pulitzer prize in music in 1920. In addition to her husband and mother she is survived by a sister, Molly, and a brother, Alfred B. Thatcher.

Edna Letitia Dare Porter

BROOKLYN, Nov. 5.—Edna Letitia Dare Porter, president of the Chaminade Club, died at her home on Oct. 15, after a long illness. She had been vice president of the New York City Federation of Women's Clubs and was interested in Musical Adventures and the Harlem Philharmonic Society.

Royal Andrews Merwin

POTTSTOWN, PA., Nov. 5.—Royal Andrews Merwin, head of the music department of the Hill School, died here on Oct. 20. He was born in Woodmont, Conn., in 1889, and had held the position of organist in various churches and also played on radio programs. He came to the Hill School a year ago.

Fausta Labia

ROME, Nov. 1.—Fausta Labia, dramatic soprano, whose brilliant career closed voluntarily when she left the stage at the age of twenty-three, in 1895, died here on Oct. 6. Born in Verona in 1872, she was the older sister of Mario Labia, a star of Hammerstein's opera in New York, and was especially popular at the Royal Opera in Stockholm. She had taught for a number of years at the Liceo di Santa Cecilia.

Gaetano Cipollini

MILAN, Nov. 1. — Gaetano Cipollini, composer, died in the Verdi Home here on Oct. 2. He was born in Tropea on Feb. 8, 1857, and besides composing a large number of songs, produced several operas amongst which, 'Il Piccolo Haydn' in one act, was widely sung.

Augusta Alberti

CHICAGO, Nov. 5.—Mrs. Augusta Alberti, mother of Solon Alberti, New York teacher of singing and coach, died at her home here on Oct. 23. She was the widow of Captain S. Alberti, traveler and lecturer who died in 1910.

The Contemporary to Give Bizet's 'Carmen'

NEWARK, N. J., Nov. 5.—The Contemporary of Newark will give Bizet's 'Carmen' as part of its musical program for the season, on Dec. 18 and 19 at Fuld Hall. Mrs. Parker O. Griffith is chairman of the opera project. Robert M. Crawford, leader of the club chorus, will conduct and Dr. Jonas J.

RECITALS STIMULATE NEW DALLAS SEASON

Don Cossack Chorus, Kreisler and Schubert Club Add to Local Activities

DALLAS, Nov. 5.—The Don Cossack Chorus, Serge Jaroff conducting, was greeted by an enthusiastic audience at McFarlin Memorial Chapel on Sept. 26. The program, opening with a religious group by Tchesnokoff, Wedel, Gretchaninoff, was followed by compositions of Rimsky-Korsakoff, Gogotshy, Jaroff, Schvedoff, Glinka and peasant songs. This attraction was presented by the Dallas Federation of Music Clubs, Mrs. Clinton Jones, president.

Fritz Kreisler, violinist, was heard in recital at Fair Park auditorium on Oct. 25, playing with impeccable musicianship. Carl Lamson was the excellent accompanist. Mrs. John F. Lyons was the local manager.

The Schubert Choral Club opened their series of Twilight Musicales on Oct. 6, at Scottish Rite Cathedral, presenting Milla Dominguez, soprano, and Anton Navratil, violinist. Señora Dominguez sang with charm compositions by Puccini, Sibella, Hue, Curran, de Falla, Palmerin, and de Tajada. Elizabeth Knox Heard accompanied.

Mr. Navratil played the Sonata in A by Handel, works by Dittersdorf, Tartini, Monsigni, and Sarasate. Mrs. J. H. Hill was the accompanist.

Woman's Guild Active

The Woman's Guild of St. Matthew's Cathedral presented Luis Millet, 'cellist, at Highland Park Town Hall on Oct. 8. He chose composition by Bach-Filoti, Valentini, Granados, Lascerno, Nin, Bloch, Dunkler, Chopin and Ravel. Carl Wiesemann accompanied.

Ella Hockaday, head of Hockaday School, presented Sadah Shuchari, violinist, on Oct. 10 at Hockaday Junior College. She played works by Couperin, Bach, Mozart, Non-Kochanski, de Falla, Ravel and Wieniawski. In these she was accompanied by Winifred Clopton. Harrison Stevens, pianist, and Miss Shuchari played the Sonata in D Minor of Brahms.

The Woman's Auxiliary of the Church of the Incarnation, presented Daisy Elgin, soprano, at McFarlin Memorial Chapel, on Oct. 22. Miss Elgin sang works by Handel, Mozart, Schubert, Saint-Saëns and others. Sellers Berry, flutist, and Elizabeth Jameson, accompanist, were assisting artists. The Texas Chapter of the American Guild of Organists presented Dora Poteet, member of the music faculty of Southern Methodist University, and Mrs. J. L. Price, organists, and Mrs. Clarence Penniman, soprano, in a program at the First Presbyterian church, on Oct. 29. Mrs. Price chose compositions of Reubke, Edmundson, and Bingham; Miss Poteet played works by Karg-Elert, Bach, Lucke, and Dupré. Mrs. Penniman sang Karg-Elert's 'Abendstern,' with Miss Poteet at the organ.

MABEL CRANFILL.

Linnea Horowitz Gives Lecture-Recitals

WILKESBARRE, PA., Nov. 5.—Linnea Horowitz, pianist, gave a lecture-recital, 'Music, A Magic Carpet,' before a large audience in the G. A. R. High School here on Oct. 18. Other appearances included several private recitals in Atlantic City during the recent American Federation of Labor convention.

Lewis will be the stage director. A chorus of over 100 mixed voices will be heard.

New York Concerts

(Continued from page 29)

Moulin,' with its rippling accompaniment well played by Marcel Hansotte, Duparc's 'Chanson Triste' and Fourdrain's 'Carnaval' represented the French school. Campbell-Tipton's 'Crying of Water,' Hageman's 'At the Well,' Edwards's 'The Fisher's Widow' and La Forge's 'Hills' concluded a well sung and well planned program.

Paulina Ruvinska, Pianist, in

Debut Recital

Paulina Ruvinska, pianist. Assisted by the Elizabeth Philharmonic Orchestra, August May, conductor. Town Hall, Nov. 3, afternoon:

Concerto in C, Op. 15, No. 1.....Beethoven
Toccata and Fugue in D Minor...Bach-Tausig
Three Pieces from 'Triakontameron'.....Godowsky
Toccata.....Ravel
Concerto in F Minor, Op. 21, No. 2.....Chopin

Miss Ruvinska proved in her local debut to be a pianist of more than ordinary attainments. Playing of a clean and expert order was apparent from the staccato opening measures of the Beethoven Concerto and throughout the remainder of the program. Though the pianist's tone was not large—and this was particularly noticeable in the Beethoven, a work requiring greater breadth than Miss Ruvinska was able to bring to it—the incisiveness of her touch was able to clear to a surprising extent, the Tausig arrangement of the Bach work, which is muddy and blurred.

The Godowsky 'Nocturnal Tangier,' 'Lullaby' and 'An Old Ballade' were sympathetically and exquisitely performed, but the Ravel Toccata, successfully taken at a rapid tempo, might have been played with more bite and sharpness, thereby enhancing its brilliance.

The Chopin Concerto, orchestrated by Richard Burmeister, was an admirable vehicle for those qualities of Miss Ruvinska's playing, clarity and a feeling for poetic imagery, which were most in evidence. Only the Larghetto lagged a trifle in interest. The orchestra under Mr. May supplied competent assistance in both the concertos, and together with the pianist received full acclaim at the close from an applauding audience. P.

Muriel Kerr Is Guest Artist in Music Guild Series

One of the most capable of the younger pianists, in the person of Muriel Kerr, was guest artist in the Music Guild lecture-recital, conducted by Leonard Lieblich, in the Town Hall on the afternoon of Nov. 3. Bach and Chopin were the afternoon's chief concern; the Preludes and Fugues in C Sharp and C Sharp Minor from the 'The Well-Tempered Clavichord,' and two Choral Preludes in E Flat and G (arranged by Busoni) represented the former while the Polish virtuoso was encountered in the beautiful romanticism of his Sonata in B Minor, Op. 58.

Miss Kerr played all of these major items with real distinction. Her technique is more than sufficient and her musical conceptions are in the best taste. She made no attempt to stylize or individualize the music in hand. Thus Bach was fluid, polyphonic, dignified Bach, and nobody else. Chopin was romantic, but nobly so, not sentimentally. Pieces by Scriabin and Ravel composed the final group. Miss Kerr was warmly and deservedly applauded throughout. R.

Mathilde McKinney Plays Griffes Sonata

Although she has been heard in smaller halls in this city, Mathilde McKinney's appearance in the Town Hall on the evening of Nov. 3 was this young pianist's first formal public recital. Exhibiting a technical and musical foundation secure

(Continued on page 33)

Schools & Studios

Important Engagements for Pupils of Edgar Schofield

Carl Schiffler, baritone, pupil of Edgar Schofield, has been engaged to sing Kurvenal in 'Tristan und Isolde' with the St. Louis Grand Opera Company. Later he will appear with the Chicago City Opera Company in leading roles in Italian and German works, including 'Der Rosenkavalier' with Jeritza. Douglas Biddison, bass-baritone, is engaged as soloist with the Harmonie Society in Baltimore for a concert on Nov. 19. Wilson Angel, baritone, gave a recital in Winston-Salem, N. C., on Oct. 11. John Deacon, tenor, gave a recital before the Randall Manor Woman's Club, Staten Island, on Oct. 30. Germaine Bruyere is soloist in the weekly programs of the Nickolas Mathey Gypsy Orchestra over WEAF.

Ethel Cave-Cole Returns from Bar Harbor to Open New York Studio

Ethel Cave-Cole, accompanist and coach, has returned from a summer spent in Bar Harbor and re-opened her New York studio with a full schedule for both branches of her activities. During the summer, Mrs. Cave-Cole gave a series of four highly successful chamber music concerts with William Kroll, violinist, and Sterling Hunkin, cellist. She also acted as accompanist for Olga Averino, soprano, in a recital program.

Pupils of Claude Gonvierre Heard

Beatrice Whitlatch and Dorothy Coryell, duo-pianists, pupils of Claude Gonvierre, were heard in concert at the Towers Hotel, Brooklyn, under the auspices of the Morning Choral, on the morning of Oct. 22. Works by Mozart, Bizet, Gluck, Scarlatti and others were presented. Helen R. Anderson, contralto, and Anita Palmer, violinist, also appeared. Ada Zeller was accompanist.

La Forge Pupil Wins Teaching Position

Dale Gilliland, baritone, pupil of Frank La Forge, has recently been appointed to the post of assistant voice teacher at Ohio State University. Mr. Gilliland has had wide experience in concert and radio work.

Florence Turitz Appointed to Faculty of Dalcroze School of Music

Florence Turitz has been appointed voice teacher at the Dalcroze School of Music. A graduate of the Institute of Musical Art, Miss Turitz also studied both piano and voice in Germany, France and Italy. Yvette Guilbert was one of her teachers.

Tollefsens Give Studio Musicale
BROOKLYN, Nov. 5.—Carl Tollefsen, violinist, and Augusta Tollefsen, pianist, gave a musicale in their studio on the evening of Nov. 1. Sonatas for violin

and piano by Brahms and Grieg were included on the program and piano works by Chopin, Rimsky-Korsakoff and Schubert-Winkler and two pieces by Mrs. Tollefsen.

BRADY ARTISTS ACTIVE

Singers Fill Many Engagements in Opera, Concert and Radio

Many of the artist-pupils of William S. Brady, well known voice teacher and coach of New York, have busy opera and concert schedules for the season. Grete Stueckgold and Margaret Halstead, sopranos, and Kathryn Meisle, contralto, have already begun their activities.

Mme. Stueckgold sang in a recent Squibb radio hour. She has a full concert season, which includes a New York recital in February, appearances with orchestras and a Pacific Coast tour. She also will sing Sieglinde in Cincinnati and Octavian in 'Rosenkavalier' in Cleveland. Mme. Stueckgold and Miss Meisle will both sing on the Ford Hour, among other radio performances, and are engaged for Mrs. Lawrence Townsend's concert course in Washington.

Miss Meisle is now on a concert tour which will bring her to San Francisco where she will sing all contralto roles in the 'Ring' as well as Amneris in 'Aida' during her eighth opera season there. Later she will sing Brangäne in Chicago and Cincinnati. A full concert schedule will follow.

Miss Halstead will sing her first Isolde in addition to Venus in 'Tannhäuser' at St. Louis in November. She will appear in the latter role also in Cincinnati. Gustav Schützendorf will sing in the 'Ring' cycle in San Francisco among other opera engagements in America. The above artists are all members of the Metropolitan Opera.

Eyvind Laholm, tenor, well known for his Wagnerian roles, is now at the Berlin Opera, and Norbert Ardelli, also a tenor, is appearing with success at the Vienna Volksoper.

Mr. Brady's summer class included Gina Van der Veer, soprano of the Vienna Volksoper, Mrs. Agnes Rast Snyder and a group of her pupils from St. Paul; Mrs. Eola Henderson and a group of pupils from New Orleans, and Harold Stark of Iowa State University.

Scholarships Awarded at Philadelphia Conservatory of Music

PHILADELPHIA, Nov. 5.—The D. Hendrik Ezerman Foundation Scholarship in piano at the Philadelphia Conservatory of Music was awarded in open contest to Joseph R. Battista on Sept. 27. Mr. Battista will receive a year's tuition under Dr. Olga Samaroff-Stokowski. The Samaroff Scholarship was won by Dorothy Seltzer from Norristown, Pa. Mary Gorin will hold the Hood Scholarship in piano for this season. Ruth T. Barnhouse, Catherine H. Quinn and Dorothy Wilson will each receive a half scholarship in piano with Dr. Samaroff.

Chicago Musical College Increases Faculty of Dance Department

CHICAGO, Nov. 5.—Harald Kreutzberg's master class in dancing having proved highly successful at the Chicago Musical College last year, the series is being continued this season. The college has also found it necessary to make further additions to the dance faculty. These include Dorothy Stigler, Hortense Kitsch and Ann Port. Eleanore Block, who joined the faculty last season, will continue this year.

Florence Foster Jenkins Gives Recital in Ritz Hotel

Florence Foster Jenkins, soprano, gave a recital at the Ritz Carlton Hotel on Oct. 30 before a large audience, singing music by Hadyn, Gluck and Bach, operatic arias by Delibes and Auber and English and American songs. The Pascarella Chamber Music Society played a movement from Bossi's Trio, Op. 107 and Longo's Quintet, Op. 3. Mme. Jenkins's accompanist was Nathan Price.



William S. Brady, Well-Known Voice Teacher and Coach, Whose Artist Pupils Have Busy Schedules

New York Concerts

(Continued from page 32)

enough for most of the items on a somewhat unconventional program, she showed her best feeling for style in Rachmaninoff's Etude Tableau in B Minor, a Scriabin Poème and the seldom heard Sonata by Griffes, which she performed fervently.

This work, one of the vanguards of an American essay at impressionism, still retains a healthy vigor and a freshness of idiom, even in this later day. But it is of too harsh and embittered a texture to command affection from many listeners. With the exception of her forthright and energetic outlay on this work, Miss McKinney was at her most admirable in a smaller frame. Three Debussy pieces at the close gave her a chance to display this. Beethoven, even the Sonata Op. 10 No. 3, seems not to suit her. The audience was cordial and called for several encores.

Esther Junger Dances

Esther Junger returned to the dance re-

cital field at the Guild Theatre on the evening of Nov. 3 after several seasons spent on musical comedy boards. Miss Junger is an excellent dancer and the appearance on her program of three comic conceptions 'Sentimentality,' 'Pomposity' and 'Preciousness,' which were facile in structure yet empty of content, did not detract from her more serious offerings.

'Animal Ritual' to percussion accompaniment by R. Sybil Ross, by its fierce intensity and through the wise restraint of savagery exercised by Miss Junger, was the most absorbing and almost terrifyingly beautiful dance of the evening. The juxtaposition of 'Wide-Open Plains' and 'Closed-in Cities' to music by Debussy and the accompanist, Katherine Philbrick, respectively, was a forceful idea.

In 'Negro Theme' to music by Tansman, the dancer compressed the spirit and pity of a race into brief minutes. P.

HELEN FERNUM, soprano. Sergius Kagen, accompanist. Barbizon, Oct. 22, evening. Coloratura arias by Handel and Mozart, the 'Mad Scene' from 'Lucia di Lammermoor,' a Brahms group and songs in French and English.

LOUISE ALICE WILLIAMS, diseuse. Lois Bannerman, harpist. Barbizon-Plaza, Oct. 23, evening. 'An Evening in the Old South' with harp items interpolated.

MARIE CURTIS, soprano. DOROTHY CORYELL, pianist. Beatrice Whitlatch, accompanist. Barbizon, Oct. 27, afternoon. Arias from 'Rodelinda' and 'The Sicilian Vespers,' and works by Mozart, Delibes, Handel, Josten and others. Piano works by Chopin, Griffes, Debussy and others.

BERNARD GABRIEL, pianist; Barbizon, Oct. 29, evening. Handel Suite, a group by Couperin, a Haydn Sonata and works by Brahms and Reger with a group of arrangements by the artist as a conclusion.

ELMO RUSS, composer. Aeolian Hall, Nov. 2, evening. Poems by American Poets of Today in musical settings by Mr. Russ. Assisting were Helena Alton, soprano; Paula Bardin, mezzo-soprano; Louise Caselotti, contralto; Lee Sherman, tenor; Robert Kelso, baritone; Alexander Lorber, bass, and Ana Dittel, cellist.

CONSTANCE VEITCH, cellist. Olga Sapio, accompanist. Barbizon, Nov. 3, afternoon. Sonata by Sammartini, Boellman's Symphonic Variations and shorter works by Fauré, Glazounoff, Bloch and others.

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OPENING OF 'RING' CYCLE STIRS SAN FRANCISCO



Artur Bodanzky, Who Conducted

(Continued from page 3)

Flosshilde were the women guest artists, and three resident sopranos did uncommonly well: Querita Eybel as Fricka, and Grace Omeron and Jean Merrill as the Rhine maidens Woglinde and Wellgunde.

Bodanzky's conducting was a revelation in restraint. Not once did singers have to strain to be heard. Armando Agnini's settings and stage direction were wholly commendable, the tricky opening scene at the bottom of the Rhine having been especially well accomplished.

As a concession to society and opening night promenade tradition, the opera was rudely interrupted at the end of the second scene to permit an intermission. The effect was anything but artistic. Otherwise, the performance merited high praise.

The electrifying presence of Mme Flagstad awakened a burst of applause the moment the curtain rose and revealed her in the principal role of 'Die

Walküre.' The final bars of her opening refrain were drowned in a tumult of applause and an ovation was accorded her every scene. She sang superbly and her characterization was more than acting. She was the veritable personification of Brünnhilde, making the character and her part of the story believable.

Prior to Mme. Flagstad's appearance, Lauritz Melchior and Elisabeth Rethberg had won an ovation as Siegmund and Sieglinde, and Mr. Bodanzky had been cheered as he entered the pit to conduct the second act. His direction wrought miracles in the orchestra pit as well as on the stage.

Kathryn Meisle outdid herself as Fricka, giving a rich vocal and convincing histrionic performance. Other roles were in capable hands. Armando Agnini's staging was of a high order. Last night's production marked the highest artistic achievement to date in the annals of the San Francisco Opera Company. MARJORY M. FISHER



Carlo Edwards
Kirsten Flagstad as Brünnhilde

LOS ANGELES GRAND OPERA SUCCESSFUL

Local Singers in Nine Operas Attract Throngs to New and Popular Venture

LOS ANGELES, Nov. 5.—Using the exception to prove the rule, the Los Angeles Grand Opera Festival Association established a record in its two weeks' series that will be hard to excel. A total of nine operas were presented in the Auditorium from Oct. 14 to Oct. 26, inclusive, sung almost entirely by Los Angeles singers. All the scores were conducted by Aldo Franchetti, who commanded a heterogeneous group of players with singular success. Other popular-priced ventures have presented one or two operas, only to expire when the small reserve fund was exhausted. On this occasion, continued performances seemed to whet the public appetite for more and capacity audiences were the rule for the later performances. All performances were imbued with a fine spirit of cooperation, though the work of some singers overtopped that of others. Chief among these was Rodolfo Hoyos, whose fine voice and excellent stage presence brought him success as Escamillo in two performances of 'Carmen,' as Rigoletto, Germont in 'La Traviata,' Count Di Luna in 'Il Trovatore,' Valentine in 'Faust,' Figaro in 'The Barber of Seville,' and Tonio in 'I Pagliacci.'

Ballet Adds Zest

Maria Luisa Escobar, who was brought from Mexico City for two hearings as Carmen, made an excellent impression, and Olga Dane repeated her impassioned portrayal of Azucena. Tandy McKenzie and Laura Saunders were well cast in 'Pagliacci,' and Lucille Millikin made a good impression in her debut as Rosina. A well-trained ballet under Mae Murray added zest to several operas. New settings and new costumes helped to make the enterprise successful. Plans for next season include an enlarged repertoire and greater opportunities for the talented singers.

Interest in J. J. Shubert's light opera season in Shrine Auditorium continues unabated. Nanette Guilford scored as leading lady in 'Rose Marie' and 'The Student Prince,' being billed opposite

Robert Shafer in the latter work. Both productions were elaborately mounted, the cast numbering some 200 persons. 'Countess Maritza,' with Peggy Wood in the feminine lead, was the fourth opera in the series.

L. E. Behymer inaugurated his jubilee year with a recital by Tito Schipa on Oct. 29. A well-filled house greeted the Italian tenor, who was heard in a conventional program. The assisting artist was Renato Bellini, an excellent accompanist and piano soloist.

The Woman's Symphony, said to be the oldest organization of its kind in America, gave the first concert of the season in Trinity Auditorium on Oct. 30, under the leadership of D. C. Cianfoni. Mr. Cianfoni took over the directorship of the organization last year, and the group of some seventy-five musicians showed the considerable strides it is making in a commendable performance of Tchaikovsky's Fifth Symphony, Mozart's 'Magic Flute' Overture, Sibelius's 'Finlandia' and Tchaikovsky's 'Nut Cracker Suite.' Fleurette Joffre, a newcomer to Los Angeles, acquitted herself well in coloratura arias from 'Rigoletto' and 'Mignon.'

The Los Angeles chapter of Pro Musica, Mrs. Philip Zobelein, president, gave the first in its series of unusual programs, in the Hotel Biltmore on Oct. 28. The feature of the evening was Joseph Achron's second violin and piano sonata, played by the composer and Lillian Steuber, pianist.

William Grant Still's 'Kaintuck,' played by Verna Arvey, pianist, with Miss Robert V. Edwards at the second piano, proved to be an attractive work of fascinating color and rhythmic patterns. A composition for three flutes by Robert Russell Bennett, played by Elise Moenning Baxter, Helen Mead Little and Harry Baxter was also heard.

Musical activities at the University of Southern California were begun by two faculty members, Archibald Sessions, organist, and Tudor Williams, bass, on Oct. 18.

D'Albert's 'Tiefland' was the subject of the Euterpe Opera Reading Club's first program in the Biltmore Theatre on Oct. 29. The program was in charge of Roland Paul, the various parts being sung by Elva Evans, Joseph Waugh, George H. Pitman and Earl M. Miller. Mrs. Hennion Robinson was soloist and accompanist par excellence.

HAL D. CRAIN

WIDE WPA ACTIVITY IN NEW YORK CITY

Symphony, Opera Concerts and Lecture-Recitals Among Musical Events

Dr. Henry Hadley, composer and conductor, was guest conductor and Glenn Dillard Gunn, pianist, critic and educator of Chicago, was soloist with the New York Civic Orchestra, a WPA Federal Music Project unit, at the regular Wednesday afternoon concert in the Great Hall of City College, New York, on Oct. 30. Besides Dr. Hadley's own 'Indian Nipapu Dance,' and Converse's 'Mystic Trumpeter,' the orchestral program included the first performance of Louise Ayres Garnett's 'Country Holiday' Suite, the first New York hearing of Boardman's overture, 'Orpheus and Eurydice.' Dr. Gunn was heard in Beethoven's 'Emperor' Concerto.

The three WPA concerts of the Brooklyn Symphony on Nov. 6, 7 and 10 at the American Museum of Natural History, the McMillin Theatre at Columbia University, and the Brooklyn Museum, respectively, were conducted by Quinto Maganini who gave first performances of his 'Genevieve,' a variation rhapsody; 'Napoleon I,' and 'South Wind' in addition to works of Mozart, Haydn and Wagner.

Carmen in Concert Form

A series of opera concerts, in English, presenting highlights of complete lyric dramas, has been undertaken by the New York Recital Bureau of the Federal Music Project. The first of these was a version of 'Carmen,' condensed to two acts and presented under Jacob Schwartzdorf at the Brooklyn Museum on the afternoon of Nov. 2 and repeated at the Bronx County Building the following afternoon. The production pressed into service the Bronx Symphony, the Chelsea Singers, a mixed chorus, under Ruggero Vené, and a group of principals including Sonia Rosova in the title role, Margaret Stevenson as Micaela, and Edith Ward, Marion Greenlaw, Joseph Wetzell, Rocco Pandiscio, Anthony Alsia, Joseph

Posner and Ivan Arbuckle in other parts.

The first program of the Composers' Forum-Laboratory, inaugurated under WPA auspices, occurred on Oct. 30 at the Midtown Community Music Centre with music by Roy Harris as the subject and with Mr. Harris, himself, as commentator. A trio and recordings were used in illustration of the composer's String Quartet, 'Song of Occupation,' Piano Trio and 'American' Overture. On Nov. 6 the music of Isadore Freed was the subject of the lecture-recital. The Stringart Quartet played Mr. Freed's Second Quartet; Louise Taylor, soprano, was heard in a group of his songs and two suites for piano were played by the composer.

A series of 'Fireside Talks' on music and musicians have been arranged by Dr. Alvin Kranich at the Midtown Community Music Centre for Friday afternoons the first of which occurred on Nov. 1.

NEW MALIPIERO WORKS

Oratorio and Opera to Receive Premieres During Winter Season

VENICE, Oct. 20.—The current season will bring forward several new works by G. Francesco Malipiero, the admired Italian modernist, one of this city's most distinguished musical sons. There will be the premiere of his new oratorio 'La Passione' (The Passion) at the Augusteo in Rome on Dec. 15, a sequel to his 'La Cena' (The Last Supper). It is a departure, in that the composer has for the first time given the most important solo part to the soprano, the part of the Virgin, which will be sung by Maria Caniglia. 'La Passione' is for chorus, orchestra and solo voices.

In Genoa 'Giulio Cesare' (Julius Caesar), Malipiero's new opera after Shakespeare, will be staged about the middle of February at the Teatro Carlo Felice. Following the success of his ballet 'Pantea' last season, Jacques Rouché of the Paris Opéra has commissioned Malipiero to write a new ballet for his theatre, which Malipiero is now doing. It is based on music by Monteverdi and is called 'Une Fête à Mantoue' (A Fete at Mantua). 'Pantea' will be included in the Paris Opéra's winter program. F. W.